



**CHILDREN'S TELEVISION IN BOTSWANA: Policy, Regulations, and Diversity in a  
Developing Country**

A thesis submitted in fulfilment of the requirements for the degree of  
Doctor of Philosophy

By  
**Kennedy Tlamelo Ramojela**  
Masters of Arts, Media, Emerson College (Boston-USA)  
Bachelor of Arts, Television, Columbia College Chicago (Chicago-USA)

School of Media and Communication  
College of Design and Social Context  
RMIT University

December 2016

**Declaration**

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the thesis is the result of work which has been carried out since the official commencement date of the approved research program; any editorial work, paid or unpaid, carried out by a third party is acknowledged; and, ethics procedures and guidelines have been followed.

Kennedy Tlamelo Ramojela

31/12/2016

## Acknowledgements

This study was made possible through the University of Botswana (UB) sponsorship to conduct doctoral research into the children's television programs. Though it has been made possible through UB sponsorship, first of all I have to be thankful to God for His Love, protection, guidance and all the blessing he gave me through this journey of high learning.

I would also like to thank and acknowledge my late mother, Betty Ramojela, who passed on in 2012 during my first year of my doctorate studies. Wherever you are Mum, I know you wanted to see me getting to the finish line but unfortunately God's way is not always our way. God had to bring you close to Him because He could see that you have already finished your work of looking after your Sheppard. This award goes to you Mum. You have been the greatest person ever, who cared and loved her children unconditionally and this is also dedicated to my son Kenson Atang Keitatotse. Fr. Patrick Sheridan C.P., my mentor and spiritual advisor, you gave me full support throughout my school life. You encouraged, challenged and inspired me to be a better person in life, and I would like to thank you for the love that you showed throughout the years, and for making me to believe in myself.

There are many people who worked tirelessly in proofreading my work. I would like to thank Professor Eno Akpabio, Dr. Onalenna Selolwane, Dr. William Lesitaokana, Dr. Seamogano Mosanako, Loago Madigele, Fr. Patrick Sheridan C.P., and Kagiso Rantswaneng for taking their time from their busy schedules to look into my writing and advising where necessary. I will also like to thank my friends, Diphetogo Selolwane, Obed Nkgau, Nyiwa Mbenga, Thabo Osekeng, Tshepo Molwane, Maureen Keitatotse and Bakhola Mogorosi for always being supportive through this process. You guys are the best and God will reward you for all you did. To all my sisters, a brother and extended family members, you have been an essential part of my life and I wouldn't have achieved this if you were not there for me. Thank you all for being there whenever I needed you.

Associate Professor Cathy Greenfield, your continuous support, comments, criticism and guidance have helped me to be the person who I am today. You have been a big sister, friend, guardian and a true advisor who has never in any given point in time hesitated to stamp your authority. As much as I felt that sometimes you were asking too much, I respected you and enjoyed your supervision. Prof Peter Horsfield and Dr Philip Dearman, thanks a million times for agreeing to serve on my supervision committee. I have learnt a lot from you and your advice, comments and criticisms were always meant to help me to become a better researcher. I will also like to think our Administrator Alice Black who took her time to show me RMIT Campus and especially the School of Media and Communication on my first day.

Lastly I would like to thank all staff members of the RMIT University, School of Media and Communication who have contributed positively to my studies. Thanks you all and may God bless you all for you positive contributions.

## **Table of Contents**

<b>Acronyms and Abbreviations</b>	<b>x-xiii</b>
<b>Abstract</b>	<b>1-2</b>
<b>Chapter One: Introduction</b>	
1.1 Purpose and objectives of the study	3
1.2 Research questions	3
1.3 Overview Chapters	4
1.4 Background statement	5
1.5 Statement of the research problem	6
1.6 Literature review	8
1.7 Themes in the literature	9
1.7.1 Culture	9
1.7.1.1 National identity and culture	12
1.7.1.2 Cultural preservation and protection	14
1.7.2 Media policy	16
<b>Chapter Two: Methodology and conceptual framework</b>	
2.1 Purpose of the chapter	18
2.2 Research approach	18
2.3 Qualitative interviews	18
2.4 Document analysis	20
2.5 Significance and rationale of the study	21
2.6 Recruiting and interviewing process	21
2.7 Definitions of terms	22
2.7.1 Television	23
2.7.2 Children	23

2.7.3 Children programs	24
2.8 Conclusion	25
<b>Chapter Three: The history and characteristics of television in Botswana</b>	
3.1 Introduction	26
3.2 The concept of public service broadcasting	26
3.3 Overview of television in Botswana	28
3.4 Television development in Botswana	30
3.4.1 The coordinator of BTV project	32
3.4.2 Projects benefits and accessibility	33
3.4.3 Botswana television launch	35
3.4.4 BTV programs: Picture of the nation	36
3.4.5 BTV favourite youth programs	37
3.4.6 <i>Flava Dome</i>	38
3.4.7 Mocaragana	38
3.5 MultiChoice court case	40
3.5.1 MultiChoice social responsibility	41
3.6 The establishment of eBotswana television	41
3.6.1 eBotswana court case against the SABC	42
3.7 Botswana Educational Television concept	43
3.7.1 Botswana educational television launched	45
3.7.2 Interview findings	47
3.7.2.1 Teachers speak out	47
2.8 Conclusion	53

## **Chapter Four: The state of children's television in Botswana**

4.1	Findings	54
	4.1.1 Introduction	54
4.2	Childhood perspective	54
4.3	International Conventions	55
4.4	Regulatory framework in Botswana	56
	4.4.1 The Broadcasting Authority in Botswana	58
4.5	Media Practitioners Act	59
4.6	The Authority's independence	60
	4.6.1 State interference	62
4.7	Government bureaucracy	63
4.8	Regulating children's television in Botswana	64
	4.8.1 Programs and local content	66
4.9	Children's local programs findings	68
	4.9.1 Children's local programs on BTV	68
	4.9.2 <i>Mantlwaneng</i>	70
	4.9.2.1 Presenters' wardrobe	71
	4.9.3 <i>Silent Shout</i>	72
	4.9.3.1 Children Americanized	74
	4.9.3.3 Scheduling of programs	75
4.10	Children's commercial programming in Botswana	75
	4.10.1 Children's advocacy groups: The case of Botswana	77
	4.10.2 Interview findings	77
4.11	Conclusion	84

## **Chapter Five: Models and best practice of children's television**

5.1	Introduction	87
5.2	International children's television overview	90
5.3	Children's television in Australia	94
5.3.1	The 'C' classification programs	96
5.3.2	Drama programming and content quota	101
5.3.3	Achievements of the CTS	101
5.3.4	Commercial broadcasters Against the CTS	102
5.4	Broadcasting and new media	104
5.5	Children's Organizations	106
5.5.1	Australian Children's Television Foundation (ACTF)	107
5.5.2	Screen Australia	109
5.5.3	The role of Screen Australia	109
5.6	Children's television in the UK	111
5.6.1	British Broadcasting Corporation overview	111
5.6.2	The BBC children's television success	112
5.6.3	The UK television regulator	115
5.6.4	The UK Office of Communication Board	116
5.6.5	The UK commercial broadcasters	116
5.6.6	The UK children's television arguments	118
5.6.6	The UK children's television and new media	119
5.7	Children's television in the United States	121
5.7.1	Children's television and public service broadcasting	122
5.7.2	Children's television policies in the US	124
5.7.3	Regulating children's television in the US	125

5.8	Elements of the best practice model	127
<b>Chapter Six: Regulatory framework and children's television in South Africa</b>		
6.1	Introduction	132
6.2	Documents analysis findings	132
6.2.1	The Independent Broadcasting Authority	132
6.2.2	The Independent Communications Authority of South Africa	134
6.2.3	A Code of Conduct	135
6.2.4	The Broadcasting Act of 1999	136
6.2.5	South African public service broadcasting challenges	138
6.3	Interview findings	139
6.3.1	SABC children's editorial policies	139
6.3.2	Commercial television and children's programs in South Africa	143
6.3.3	YoTV children's television productions	144
6.3.4	Red Pepper Children's Television productions	147
6.4	Conclusion	153
<b>Chapter Seven        Recommendations and conclusion</b>		
7.1	Introduction	154
7.2	Recommendations	154
7.2.1	Regulatory framework and content	154
7.2.2	Appropriate scheduling	157
7.2.3	Children's television programs incentives	158
7.2.4	Independent regulation Authority	159
7.2.5	Children's television research	160
7.3	Conclusion	161
7.3.1	Program diversity	163
7.3.2	Program scheduling	164



7.3.3	Interviews findings summary	165
	<b>Bibliography</b>	<b>168</b>
	<b>Appendices</b>	<b>189</b>

## **Acronyms and Abbreviations**

ABC	American Broadcasting Company
ABA	Australian Broadcasting Authority
ABCB	Australian Broadcasting Control Board
ABC	Australian Broadcasting Corporation
ABT	Australian Broadcasting Tribunal
ACCFTV	Australian Council for Children's Film and Television
ACMA	Australian Communications and Media Authority
ACCTP	Advisory Committee on Children's Television Programs
ACT	Action for Children's Television
ACTF	Australian Children's Television Foundation
AFC	Australian Film Commission
ANC	African National Congress
ATA	Australian Teachers Association
BAFTA	British Academy of Film and Television Awards
Batswana	Botswana nationals (plural)
BBC	British Broadcasting Corporation
BCCSA	Broadcasting Complaints Commission of South Africa
BDP	Botswana Democratic Party
BETV	Botswana Educational Television
BMCC	Broadcasting Monitoring and Complaints Committee
BMD	Botswana Movement for Democracy
BNF	Botswana National Front
BOCRA	Botswana Communications Regulatory Authority
BOP TV	Bophuthatswana Television

BOPA	Botswana Press Agency
Botswana	Country name
BSC	Broadcasting Standard Council
BTA	Botswana Telecommunications Authority
BTV	Botswana Television
CBS	Columbia Broadcasting System
CNN	Cable News Network
CPB	Corporation for Public Broadcasting
CRC	Convention on the Rights of the Child
CTA	Children's Television Act
CTV	Children's Television
CTS	Children's Television Standards
DBS	Department of Broadcasting Services
DIB	Department of Information and Broadcasting
DSTV	Digital Satellite Television
EI	Education and Information
ETV	Entertainment Television
EU	European Union
FACTS	Federation of Commercial Television Stations
FCC	Federal Communications Commission
FFC	Film Finance Corporation Australia
FTA	Free Trade Agreement
GBC	Gaborone Broadcasting Company
GBCTV	Gaborone Broadcasting Company Television
GSS	Gaborone Secondary School

IBA	Independent Broadcasting Authority
ICASA	Independent Communications Authority of South Africa
ICT	Information Communication Technology
ITU	International Telecommunication Union
ITV	Independent Television
Kgosi	Refers to a chief. The most senior tribe's leader of a village
Kgotla	A place where public gathering are conducted, presided over by the kgosi and attended by <i>morafe</i> (community)
MISA	Media Institute of Southern Africa
MOESD	Ministry of Education Skills and Development
Morafe	Refers to community
Motswana	Botswana national (singular)
NACA	National AIDS Coordinating Agency
NBC	National Broadcasting Company
NDP	National Development Plan
NGO	Non-Government Organisations
NBB	National Broadcasting Board (now BOCRA)
OFCOM	Office of Communications
PBS	Public Broadcasting Service
PS	Permanent Secretary
PTA	Parents Teachers Association
RB	Radio Botswana
SABC	South African Broadcasting Corporation
SATRA	South African Telecommunication Regulatory Authority
SBS	Special Broadcasting Service

Setswana	Botswana's national language, can also refer to traditional lifestyle
SR	Social Responsibility
TV	Television
UK	United Kingdom
USA	United States of America
UN	United Nations
UNESCO	United Nations Educational, Scientific and Cultural Organisation
UNICEF	United Nations Children's Fund

## ABSTRACT

*Children's Television in Botswana: Policy, Regulations and Diversity in a Developing Country* explores the state of children's television in Botswana. While children's television has been researched extensively in developed countries the current literature shows that there is a dearth of studies on children's television in Africa. This is particularly the case for Botswana-

In 2000 the government of Botswana established a government-funded public television station with the view of disseminating information and preserving Botswana's culture. Following this some local scholars (Mosanako 2014, Mosime 2007, Mmusi 2002) investigated its potency and forms of operations as a station but not necessarily in relation to children's television. This study investigates children's television policy and regulation, and explores pro-social children's television local programs aired on BTV (Botswana Television). The study also explores eBotswana television and Botswana Educational television (BETV) which provides children's television curriculum programs to Botswana secondary school students.

In order to appreciate and understand children's television in the Botswana context, as well as describing the history of Botswana television stations and some selected programs, this study considers best practice in children's television as found in economically developed countries -- Australia, the United States of America (USA) and United Kingdom (UK). Policies and practices in South Africa are surveyed because it is a neighbouring country with a more developed television industry. Through such comparisons the study describes what might be possible future directions for the much-needed development of children's television in Botswana.

The study investigated children's television in Botswana through a qualitative research approach. Semi-structured interviews were conducted with Botswana and South African media policy-makers and practitioners. This was done so that the researcher could extensively understand the children's television landscape in Botswana and South Africa. The interviews were conducted with various stakeholders such as station managers, content programmers, children's television content producers, advocacy groups, government officials, non-governmental officials, media authority representatives and teachers. Documentary analysis was conducted to extract official data from different television stations and organizations. Documents from countries with the best practice in children's television were analyzed. BTV and eBotswana television schedules were explored to determine the number of children television programs provided by each station.

Findings from this study illustrated that BTV had no specific children's television policy and regulation to conduct its affairs and that the station used international convention policies and guidelines in its operations. Children's television programs were produced based on what the producers think the child audience would like to see. BTV produced only two children's local programs and eBotswana only aired children's international programs. In addition, the scheduling of children's programs were ill-timed for their target audience.

While BTV is still new, does not have much programming, and its little programming is dominated by international programs, considering that Botswana attained independence over 50 years ago and television was introduced 15 years ago, the country is due for TV programming that also includes a diversity of children programs. This study argues the need for policy and regulatory framework that pertains to influencing the broadcast of children's content on BTV. Concerned stakeholders such as children themselves, parents, media, non-governmental officials and government officials who deal with children's issues should be involved in the formulation of these policies.

## **Chapter One**

### **1.0 Introduction**

#### **1.1 Purpose and objectives of the study**

The purpose of this study was to investigate the state of children's television (CTV) in Botswana, its policies and regulations in a developing country. The study explores children's television policies and regulations in Botswana which are key in the field of television. This study was also carried out to add to the existing body of knowledge. Children's television policies and regulation had been covered before but no research has been carried out on CTV in Botswana. This is the first study of its kind from Botswana. The study interrogates media policy and regulation in Botswana with a view to contribute to the development of children's television policy and regulation in Botswana by legislators, policy-makers and other relevant stakeholders. Holistic approach was considered to research CTV in Botswana, more so that the researcher approached it from the perspective of international best practice found in Australia, the United States and the United Kingdom, as well as South Africa as a neighbouring country to Botswana. The objectives of the study are:

1. To explore the history of television in Botswana and how it has developed over the years.
2. To investigate the role of the government departments and children's advocacy groups in the development of children's television policy and regulations.
3. To explore the state of children's television and how does this compare to the relevant 'best practice' for children's television in developed countries.
4. To suggest practical and regulatory framework to contribute in the development of children's television in Botswana.

#### **1.2 Research questions**

To answer the research questions for this study, parallels were drawn from countries with the best practice in children's television. This helped the researcher to achieve the purpose and objective of the study to answer the following research questions:

**RQ1.** What is the landscape of television in Botswana and how has it developed over the years?

**RQ2.** What is the role of government departments and children advocacy groups in the development of children's television policy and regulations?

**RQ3.** What is the state of children's television in Botswana and how does this compare to the relevant best practice for children's television in developed countries?

**RQ4.** What policy and regulations should be considered to develop media broadcasting regulatory framework in Botswana?



### 1.3 Overview of chapters

The overview of chapters for this study starts with Chapter One discussing the purpose of the study, background statement, statement of the research problem and review of relevant literature. Chapter Two focuses on methodology and conceptual framework used in the study. The chapter explores methods used to generate data for the study.

Chapter Three, 'History and characteristics of television in Botswana', investigates television environment in Botswana, looking at its establishment, challenges and successes. Children's television in Botswana is the focus of the study, but not until chapter 4. The history of television in Botswana has a peculiar status for something that is at the heart of this study, because of the fact that it is an environment where one of its key features is missing to date, policies and regulation. In order to understand it in this light, I approached it in terms of its recentness and its history. The chapter also looks at the success of the BTV, its initial television programs, the most favoured youth programs and children's programs. The chapter explored the historical background of the BTV, from its conception until the idea was implemented.

Chapter Four describes of children's television environment in Botswana and follow measures taken in producing children's television programs. Children's local programs such as *Mantlwaneng* and *Silent Shout* are analyzed in the chapter. The chapter zooms into the regulation Authority in Botswana and its operations. This chapter also draw from children's television regulations and guideline documents of different television stations in Botswana. There were some instances where broadcasters had to work in an environment where there were no policies and regulation. This chapter also investigates international conventions policies that could be used in the absence of such policies.

Chapter Five explores children's television from the perspective of international 'best practice' in Australia, the United Kingdom and the United States of America. The chapter explores different children's television stakeholders from Australia, the United Kingdom, the United States and South Africa, to see how they contributed to the development of television in their respective market and communities. The chapter looks at different regulatory framework used as a guiding mechanism in children's television industry from the aforementioned countries. This chapter concludes by highlighting elements of best practice drawn from Australia, the United States and the United Kingdom, that could be used as a model of best practice in the context of children's television in Botswana.

Chapter Six investigates a wider regulatory framework in South Africa and documents that guide the broadcasting industry. South Africa is discussed on this chapter because it has some similarities with Botswana, in terms of the geographical position, economic status, political landscape, cooperation, exchange of human resource and last Batswana consume a lot of South African media content. The chapter takes a closer look at public broadcasting and commercial broadcasting operations in South Africa. The chapter also investigates the operations, policies

and regulations of the Independent Communications Authority of South Africa (ICASA). The South African Broadcasting Act of 1999 is discussed in this chapter, as well as children's television policies and regulations. Data collection from the SABC's children's television unit and producer is analyzed. Independent producers explain the process and approach they take in producing children's television programs. The chapter looks into two of the major production houses in South Africa being YoTV and Red Pepper.

Chapter Seven presents recommendations. Recommendations of different policies and regulations enacted in different countries identified for this study are proposed in this chapter as a way of bridging the gap between Botswana children's television industry countries with the best practice. The chapter also explores ways of funding children's television programs like in countries identified for this study. Practices drawn from countries with best practice have shown that funding of children's television was very important in developing the television industry, either by bringing incentives or co-production sponsorship.

### **1.3 Background statement**

It is very important to know about the country that is being researched, its politics landscape, economic status, cultural values and how it progressed over the years. Botswana is a young nation that turned 50 years of independence on the 30<sup>th</sup> September 2016. Botswana has a small population of around 2,024,904 and the landmass of around 582,000 square kilometres (Central Statistics Office, 2009). Many scholars compare the size of Botswana to that of the state of Texas in the USA. Botswana is a landlocked country situated in Southern Africa and straddles the Tropic of Capricorn. Botswana is 'sandwiched' by South Africa, Namibia, Zambia and Zimbabwe. The Central and Western areas constitute the Kalahari Desert and settlement has been mainly in the Eastern side along the railway line. There are different tribes living in different parts of the Botswana, comprising of different ethnic groups such as Tswana 79%; Kalanga 11%; and Kgalagadi, Bayei, Humbukushu, Basarwa, Khoi and foreigners occupying the remaining 10% (Central Statistics Office, 2009). The people of Botswana are of Sotho-Tswana origin and they are called Batswana. The people of Botswana (Batswana) speak English and Setswana. English is the official language spoken by those who studied the language at school and Setswana is the national language spoken by all people of Tswana origin. Like many other countries that speak English as their second language, Botswana is not an exception and children have to attend school from primary school level to learn English. As a British colony, in the 1960's the literacy rate of Batswana was not impressive but within years it improved and according to (World Bank 2013), it reached 85% in 2013. Setswana is not the only language spoken in Botswana, there are other languages, especially from the minority groups such as Bakgalagadi, Bakalaka, Basarwa, Baherero, and Bayei just to mention a few. Children's television is one communication tool that helps children's communities to learn different cultures and languages through different programs. Sir Seretse Khama once alluded that 'a nation without a culture is a lost nation'. The then president believed that Batswana should be very proud of their culture and language. Language is a form of identity, where someone comes from.

This is the same culture and language that television programs show to educate adults and children about different ethnics. Television programs enhance children's cognitive development hence children's television educational programs have been introduced on BTV. Children's educational television is discussed further in chapter three of this study.

Botswana was declared a Republic in 1966 after gaining independence from Britain. The first president of Botswana was the late Sir Seretse Khama who ascended to the presidency after the ruling party won the first general election in 1965. He was succeeded by Dr Quett Ketumile Masire when Khama passed away in 1980. Dr. Masire served from 1980–1998 and then Festus Mogae took over from him from 1998–2008. The incumbent president is His Excellency Lieutenant General Dr Seretse Khama Ian Khama, who is the son of the late Sir Seretse Khama. He took the baton from Mogae in 2008. Since independence, the Botswana Democratic Party (BDP) has been dominating the general elections. The landlocked country has maintained peace since the British felt that the country was ready to run its own affairs. Botswana is an egalitarian, non-racial democracy with unicameral Parliament and the House of Chiefs. The National Assembly and the President acting in consultation on tribal matters with the House of Chiefs is the supreme authority. Botswana is considered the shining example of Africa because the country has never experienced civil war compared to other African countries that made news headlines for negative reasons.

Botswana had visionaries before independence. The late first president Sir Seretse Khama was a chief of Bangwato tribe in the central district of Botswana, went to study in South Africa before furthering his studies in the United Kingdom (UK). After his studies abroad he married Ruth Williams Khama in a controversial marriage. His uncles did not approve of the marriage, hence Seretse Khama was exiled to the United Kingdom. The elders opposed his decision of marrying a white lady as in the past it was unusual. Upon his return from the exile he formed the BDP and became its founding president and later the president of the Republic. Sir Seretse Khama needs to be discussed in this study because he liked progressive politics, he wanted to see his country being developed as much as other developed countries, he valued his culture and he wanted Botswana children to preserve and value their culture. Khama believed that mass media can bring change into people's lives. He was a man who believed that Botswana should be independent and have its own radio stations and television.

### **1.5 Statement of the research problem**

Children's television research has been widely covered especially by the Westerners but no study has been done on children's television in Botswana, policy and regulations. This study was motivated by some of the reputable scholars in children's television such as David Buckingham, Bryant, Sonia Livingston. Buckingham has widely covered children's television issues. The author did a study on *History, Discourse and Policy* which was published in a book in 1999. The author looks at the history of children's television in the UK, the challenges that children's programming is facing due to new technologies. The challenges that commercial broadcasting

brings to the nature of how children communities look at children programs and how broadcasters are defining child audience.

Scholars such as Gordon L. Berry and Joy Asamen covered children television extensively. In their 1993 study, the two editors looked into the *Images in a changing sociocultural world*, where they looked at television and development of the child, the development of a child's understanding of diverse populations, and as well as the future perspective of children programs which is a heated debate in most developed countries. The authors also covered policy and the future of children's television, which also form basis of this study. Scholars such as Sonia Livingstone are very vocal about children's television issues, covering diverse topics. She wrote several books on children's media such as *Young People and New Media: Childhood and the Changing Media Environment* (2002), *Children and the Internet: Great Expectations and Challenging Realities* (2009), *Children, Risk and Safety Online: Research and policy challenges in comparative perspective* (2012). Other international scholars have contributed meaningfully in the field of children's television on whom this study has drawn, writing on topics such as, the future of children's television in Britain: An enquiry for the Broadcasting Standards Council (Blumler 1992), children's programming on South African public service television, filling the gaps in policy and practice (Bulbulia 2007), media literacy and the regulation of children's viewing (Buckingham 1992), understanding the children's television community from an organizational network perspective' (Bryant 2007), just to mention a few.

Media, broadcasting and television research has been done in Botswana before but as mentioned earlier, none of the research explored children's television policy and regulations which is the main focus of this study. James Zaffiro, an American scholar covered Botswana media issues extensively in his literature. Zaffiro investigated Botswana's broadcasting and information policy beyond independence, he undertook a research on a political history of broadcasting in Botswana (1927–1991), Zaffiro also explored the failure of commercial radio in Bechuanaland protectorate which was shadowed by South Africa (1936–1966). Towards independence, Zaffiro also investigated African nationalism and government information policy in the Bechuanaland protectorate (1955–1966). These studies advocated for the birth of radio in Botswana and suggested policy framework for information and broadcasting. Zaffiro's publications were accessed by the government authorities and this resulted in the government of Botswana engaging a consultant to look into information and broadcasting services in Botswana (Lawrence 1978). These studies were undertaken before the birth of television in Botswana and these were challenges to the government to establish a national television station. In 2000, BTV was launched as the first national television station in Botswana.

Clearly television is very important for the country's development, education and citizen's development. From the international studies that had been carried out on children's television, it shows that there is a lot to consider in terms of policy, regulation and production. This could assist broadcasters to produce children's television programs so that child audience is catered for as much as the adult audience. Children population forms a good number of the entire

populations and therefore they (children) seem to be neglected in television programming. Botswana as a young country of about 2 million people and with television still new, policy-makers could be formulating policies that could benefit the younger generation who are techno-savvy and consuming a fair amount of television content. International scholars have investigated about children's television programs reception, consumption, development, funding quality and regulation but in Botswana there are no such studies relating to children's television. This is a research problem that needs to be explored further to bridge the gap between Botswana and countries with the best practice in children's television.

The inception of BTV raised interest from local scholars. Mmusi (2002) interrogated the development and assumption of Botswana television. The author investigated whether the station was timely set-up and if research was undertaken before the project inception. He concluded that the station was 'stillborn' because there was lack of professional and intellectual capacity to conceptualize the service. The author argued that the government neglected the human resource and concentrated more on the construction of the television station building and the acquisition of equipment. On the other hand, the researcher investigated whether the television station could be used for rural development such as the fight against HIV/AIDS which was on the rise by the year 2000. Thapisa and Megwa (2002) explored the access of BTV and compared the listenership and viewership of different broadcasting stations airing in Botswana. BTV was founded in the ideals of national identity and promoting Botswana's culture to the world, thus Mosanako (2007) investigated how BTV promoted national identity. Various scholars in Botswana presented conference papers that looked into the operations of media in Botswana and freedom of the press. Balule (2011, 2013) explored the adequacy/inadequacy of the Broadcasting Act in Botswana. The author opined that broadcast media in Botswana is a tightly regulated than other media. Broadcasting media was recognized as the national asset thus the tight regulations to keep the broadcasters in check. Newspapers' reported extensively on press freedom and the manner in which the government of Botswana is attempting to silence journalists through its 'draconian' media laws in *CRA 2012*. Clearly, none of the studies interrogated children's television, policy and regulations. Therefore, this study explores children's television policy and regulations, how different broadcasters cater for the needs of children. The study also looks at how television producers decide on children's television programs and what guides them.

## **1.6 Literature review**

This section discusses the underpinnings of children's television policy, cultural studies and media policy. Interestingly, different theories have been used in children's television studies, especially reception and effects theories. These theories dominated children's television research for many years. It was a good start for children's television to know how it is consumed and affecting its consumers. With that said, this study took a different approach to investigate children's television regulatory framework in Botswana. As mentioned earlier, the study was motivated by the works of Buckingham (2002), Keys (2004), Mosime (2007), Bulbulia (2007)

and Osei-Hwere (2008). It must be emphasized that this study also addresses children's television regulatory framework in Botswana, and how television programs can contribute to child development, cultural preservation and promotions.

Children's television (CTV) research is well established and prioritized in many disciplines and fields of study. CTV study has been very extensive with politicians, educators, medical specialists and social scientists concerned about the alleged health, behavioural and social impacts that television may, or may not have on children hence there is an abundance of research on the 'effects' of children's television. Most of the research investigates television using qualitative, quantitative and textual analysis and further examines audience reception. Kunkel (1993) Cunningham and Jacka (1996), Buckingham (2002), Livingston, (2002), Bryant (2007) are some of the scholars who established research methodologies in television studies. Clearly, there is a lot of research conducted on the reception and effects on children's television but there is a dearth of research in children's television policies and regulations emerging from the African continent by Africans. As mentioned earlier, this study was motivated by Osei-Where's (2008) study on *Children's television In Ghana: History, Policy, Diversity, and Prospects in a Changing Media Environment*. Osei-Hwere's study is an exception and it motivated this study because it was conducted by an African, about an African country. With this backdrop, the study's analysis of children's television, policy and regulation in Botswana examines important players in children's television industry such as, content producers, programmers, station managers, teachers, broadcasting authorities and non-governmental organizations who deal with children's issues.

### **1.6.1 Themes in the literature**

### **1.6.2 Culture**

Different disciplines have conducted research on children. Empirical research suggests that the most disciplines that have covered children's research widely had been psychology and sociology. The studies seem to have created a gap between different children generations because these studies (disciplines) have chosen to deal with different groups. Psychology studies mostly explore children whereas sociology mostly deals with youth issues. Sociology implies that children are effectively devoid of social experience and implicitly regarded as a social or perhaps pre-social' (Bazalagette & Buckingham 1996, p.4). Children are raised, nurtured and developed into future leaders. In Botswana, a child is not only raised by his nuclear family but raised together "in extended families, where they are given guidance about womanhood (for females) and manhood (for males) by their parents, aunties, uncles, and grandparents", (Lesitaokana 2014, p. 4). Therefore many countries invest in different youth projects to raise well-rounded children. Since parents invest in these children, it is expected that when they (children) transit into adulthood they will also give back to the parents by looking after them and the community that they grew up in.

Literature has shown that in countries with the best practice in children's television, children are usually taken care of in all aspects, welfare, education and socially so that they can have a sense of belonging to their communities. This does not leave the entertainment aspect behind, as can be seen from the amount of children's television programs aired in channels well-resourced and developed countries such as America, Australia and Britain. Raising children is a long-term project and it requires children's stakeholders to join hands together in helping them to develop into good citizens and leaders of tomorrow. Thus, children's television programs could help the children community to grow into responsible citizens if taught cultural values, traditions and norms in their early stages of life. In many instance programs that are produced always reflect the society's culture and help to preserve and shape that particular culture. Through children's television programs, child audience could learn what is expected from them and how culture influence their growth and development. Hotfstede (1994) defines culture as "collective programming of the mind which distinguishes the members of one group or category of people from those of another" (p. 4). Batswana believe in a collective society rather than individual society because "individualistic society places higher emphasis on individual variety and pleasure whereas a collective society places collective goals ahead of personal goals," (Chan 2006, p. 12).

As a theoretical framework of this study, cultural studies is a critique of everyday life – an investigation of what is available as culture to people inhabiting particular contexts, and people's ways of making culture (Lefebvre, 1990 & Morris 1997, p. 43). Cultural studies also emphasize the study of culture through an arrangement where culture is produced and consumed (Kellner 1995). Cultural studies have been used to empower and educate Africans in different forms. Theorists and academics in cultural studies in Africa have used the arts to address people's problems and concerns. Tomaselli, Mboti, Ronning (2003) confirm that:

Kimani Gecau was one of four academics (along with Ngugi wa Mirii, S. Somji and Kabiru Kinyanjui) from Nairobi who participated with wa Thiong'o in the formation of the Kamirithu Community Education and Cultural Centre, with a focal emphasis on developing a popular political community theatre there that spoke to the concerns of local people. It was a great success, but fell foul of the political authorities in Kenya (p.39)

Creative industries are effective in educating the public because visual messages tend to stick for some time on people's minds. Television programs are a perfect example for cultural presentation where programs are produced, distributed and consumed by the society. Clearly, culture has an important part to play in defining cultural values, norms and identity of individual, communities and of a society as a whole. With this study focusing on children's television programs, therefore television is a very important tool and cultural vehicle for children because it can present their culture in a creative way. Children can learn about their history, where they come from and what is expected from them. It is evident that cultural studies can show the power of media culture because it can manipulate the public to believe in things that they did not believe in before. Television has long been used as a tool that could manipulate people's

perceptions and these dates back to the early beginning of television. For example in the United States of America during the agitation for civil rights, Hollywood films produced in the 1960s depicted the views of radicals and in the 1970s the films showed the 'war' between liberal and conservatives. As time progressed, in the late 1970s many films leaned towards conservative positions and they promoted Ronald Reagan to win the United States presidential elections (Kellner & Ryan, 1988). This was the era of various groups and ideologies struggling for dominance (Kellner 1995). Interestingly, scholars argue that there are different interpretations of cultural studies, which show the broadness of the discipline. Mosime (2007) asserts that cultural studies explore meaning, in relation to the construction of social and cultural identity. As such, "this requires periods of intense investigation into meaning production, rather than extended periods of observation" (Gray 2003, p.17, in Mosime 2007, p.59). Clearly then, cultural studies apply in researching children's television programs in Botswana because there are meanings to be explored in children's television programs, which is the main focus of this study.

There are debates about 'cultural studies' and 'cultural policy'. Some scholars argue that 'cultural policy studies' is just an add-on to 'cultural studies' but McGuigan (2003) argues that 'cultural policy' is the 'conditions of culture, the material and also, the discursive determinations in time and space of cultural production and consumption' (p.34). The author is of the view that in a democratic society, public interest, understood or constructed 'should decisively influence the condition of culture, their persistence and their potential change' (p.34). A typical example is the establishment of the Australian Children's Television Standards. Before the introduction of CTS, a public enquiry was conducted to get the views of the Australians. Looking at the requirements of the CTS, commercial broadcasters felt that the CTS would work against them and they called for self-regulation. Australian Broadcasting Tribunal (now ACMA) conducted a public enquiry on children's television program until public made a decision on the CTS and regulations of the programs. The tribunal wanted to hear the public's opinion until the policy was enacted. After the conclusion of the enquiry, a decision was made, together with the public's input which led to the introduction and deregulation of the CTS. Their contributions in the CTS played a major role in influencing what the Australian children watch on television. The public involvement fought for child audience to consume Australian culture through relevant programs that were made specifically for children. Children's television stakeholders realized a problem with children's television programs hence the introduction of a policy. This was a true reflection of the concerns of cultural policy studies, investigating the material and discursive conditions of culture, which include here the public having a say in children's television policy-making.

It must be noted that the words "culture" and "policy" are very broad and not only limited to the arts and public administration' only (McGuigan, 2003). It is common knowledge that culture is usually referenced to the arts and the way people live their lives. As mentioned earlier, in this context, cultural policy is a course of action adopted to regulate cultural industries such as



television, radio, film and many others. Cultural policy can also be defined as a broad field of public processes involved in formulating, complementing, and contesting governmental intervention in, and support of, cultural activity (Cunningham, 2003). Many governments step in to regulate different sectors if the government sees a gap or a problem in that sector. Different policies have been put in place to regulate different sectors in Botswana. As this study focuses on children, *Children Act 2009* which was introduced in Botswana some few years ago will form part of this study discussion.

Botswana's children population is very diverse because of the economic status gap, some come from rich families and others from very poor families. As a result of this set-up, children's television research could be a challenge because children as a cultural group and television viewers do not all share the same demographic characteristics, 'they are multidimensional, differing in interests, tastes, intelligences and socioeconomic and cultural characteristics' (Keys 2004, p.20). This concept of grouping the children and putting them in the 'same basket' is very common and normally their differences are not considered. In the context of Setswana culture, children are not viewed as rights holders and are expected to be subservient to their parents and other adults from the community or any other adult they happen to meet. In the social context of Setswana, children's rights are often misunderstood and perceived to be a threat to cultural and customary principles. Setswana traditions, culture and values are perceived to be a traditional upbringing but some parents are of the opinion that sometimes it is exaggerated to the extent that it can disadvantage children's community in the new era of media and technology. The advocacy of children's rights by some stakeholders necessitated the establishment of the *Children's Act 2009* which provides a valuable platform for further advocacy on the rights and participation of children in the society. It is a belief that the revision of *Children's Act 2009* by the authority would also cater for children's television policy and regulations.

### **1.6.3 National identity and culture**

The issue of national identity and culture cannot be separated from any public service broadcasting (PSB) discussions. It remains closely associated with public service broadcasting and is an explicit obligation in many countries. PSB is expected to be the vehicle of national and cultural identity because it is the media platform where local culture can be displayed without any profits expectations. PSB has a mandate to serve all groups within a country without fear or favour in order to maintain the national and cultural identity. Scholars have different opinions when it comes to the issue. The question of cultural identity has become central in both everyday discourse and social theory. For example, Jenkins (1996) considers identity to be one of the unifying frameworks of intellectual debate in the 1990s. According to Hall, the argument runs as follows:

The old identities which stabilized the social world for so long are in decline...This so-called crisis is seen as part of a wider process of change which is dislocating the central

structures and processes of modern societies and undermining the frameworks which gave individuals stable anchorage in the social world (Hall 1992, p. 274).

Expectation from the society is that the government is responsible to have structures that could enforce broadcasters to afford children the opportunity to access high quality programming. As mentioned earlier, commercial broadcasters are interested in programs that bring revenue to the stations. Therefore, broadcaster's involvement in contributing to the cultural and social development of children through children's television programs becomes minimal. Producing cultural programs could be one way of empowering children to have knowledge about their culture. Children's television programs are easily archived and in this manner other generations could be able to learn about the history and culture.

The traditional Reithian model to 'inform, entertain and educate' is a good principle if put in good use. Public Service Broadcasters (PSB) could be 'talking the talk' while embracing the ideal and putting it into practice. Clearly, PSB is a 'vehicle' that could promote culture and national identity. There is a lot that the public can learn through the medium of television. Blumler (1992) argues that local produced television programs share not only diversion and amusement, but also descriptions of the societies' characteristic role patterns, social conflict and moral dilemmas. For example, he maintained that Europeans are still wedded in their historic national and regional identities because their objective and intention is to preserve it. This explains the need to strengthen the role of television as a social link inside national community (Wolton 1990) and European wide acceptance of the proposition that 'a country ought to produce from its own resources as a high proportion of the materials shown on its television services as possible' (Pragnell 1985, p.14). As much as Pragnell's argument could be considered very old looking at the timeframe, the argument still applies because different Authorities emphasize on local content and quota.

In most European countries, the public television systems were imbued with a cultural vocation. Rowland and Tracy (1988) believe that [In Europe] 'broadcasting was principally seen as a cultural enterprise. Broadcasting organizations were taken to be part of the sector of society which is responsible for generation and disseminating its linguistic, spiritual, aesthetic and ethic wealth' (1988, p. 6-7). It is on this backdrop that broadcasters in Botswana could benefit by producing local content which in return can promote cultural and national identities.

The basic story-telling of television cannot be overlooked as Botswana begins to grapple with notions of Botswana story-telling and particularly telling stories to children as a cultural activity. Clearly, children should be taught their culture because it is easy for them to lose it since they are swamped with new media. This is a challenge to the government and children's television stakeholders to introduce cultural activities for educational development. With South African television broadcasting cultural programs, Botswana are now advocating for a change on BTV programming. In 1999, during Guma Moyo's launch and currently Member of Parliament (MP) for Boteti, Ndaba Gaolathe (now the MP for Bonnington South and president of the Botswana

Movement for Democracy) (BMD) speaking at the launch appealed to the government to include all languages in the PSB:

We are an African nation with diverse languages, history and cultural heritage, so much to learn from each other, so much to teach each other, so much to share with each other and so much to admire from each other. We can no longer justify why our national broadcasting service cannot broadcast at some hours, news in Sisubeya, news in Seswara, Kalanga, Sekhalagadi, and Ndebele. We can no longer wait for the day when Herero children will speak Sesarwa, when Tswana children will write rap songs in Sisubeya, when Kalanga children will sing Ndebele songs and Sesarwa children write poems in sekgalagadi. We can no longer postpone the day when schools will teach children African languages (Gaolathe 1999).

Gaolathe's worries could be answered because according to the *Daily News* (20 August, 2014) the Deputy Permanent Secretary in the Office of the President, Mogomotsi Kaboeamodimo announced that the government of Botswana plans to launch a second national television channel which would air only local content. This was declared towards October 2014 general elections, but it was not clear if it was used as a political campaign stunt. Kaboeamodimo reiterated that the channel will broadcast strictly local content to empower young talent in television broadcasting. Botswana is one of the African countries that have rich cultures and stories that have never been told before through medium of television. Few stories had been produced before and aired on BTV such as *Thokolosi*, *Mareledi* and *Ntwa Kgolo* but unfortunately contracts were not renewed after the last episode. These stories were Batswana stories, produced and told by young Batswana but due to reasons known to BTV authorities, the dramas did not make it to their second season. Kaboeamodimo announced that the proposed television channel was already budgeted for in a P300 million broadcasting services budget for the 2015/2016 financial year. Botswana prides herself in a rich Setswana culture practiced in different parts of the country and this could be a good development for local producers and the growth of the television industry. Clearly, Botswana's culture would be documented and presented to the local and international community under one channel. Children's communities could also see their local programs that they can associate with on television. Though television production is not prioritized, the government of Botswana continuously draws new strategies to preserve and protect the Setswana culture as evidenced by the President's holiday annual cultural festival.

#### **1.6.4 Cultural preservation and protection**

In government terms, domestic cultural goods or products, such as television programs, are believed to benefit society by presenting the shared cultural experiences of that society and thus promoting a cohesive cultural identity. The late first president of the Republic of Botswana, Sir Seretse Khama who championed the nation-building project after independence addressed Batswana in many forums and emphasizing the need for *Kagisano* (unity) among local cultures.

One of his famous statements cited in Botswana National Policy on Culture (NPC) (2001), in 1972 stated that:

Our aspirations, our goals, our politics, our principles must be identified and expressed in terms, which our people understand. This means that we must build them on the foundations provided by Botswana's culture and by Botswana's values and traditions (p. 202).

Culture was seen by the state as central to the imagining of citizenship, so that the people of Botswana see themselves as glued together by a shared "Botswana's culture" (NPC, 2001). The emphasis put on the importance of culture could have been transferred to television programs to educate the future generations and the nation at large. Nationalism referred to as 'culture', by Khama, dominated the early independence years, but in other parts of Africa, nationalism was soon to be overtaken by national development plans and policies that concentrated more on infrastructure and modernizing the then predominantly rural economy (Nyamnjoh 2002). Botswana lags behind in enforcing policies that could have benefited children's community before public television was introduced.

In the 1990s, Botswana saw unprecedented panic about moral and cultural decay among both traditional and political elites. Culture re-emerged, and came back to the centre, hence the drawing of National Policy on Culture (NPC) in 2001. The policy documents state that it may enrich or weaken the indigenous cultural values and social norms, hence the need for the development and stimulation of the national culture which will undoubtedly endow the people of Botswana with the capacity of selective assimilation of cultural values, norms and practices from foreign lands (NPC 2001, p.6). The main objective of the policy is thus to facilitate a strategy for building the fragmenting and fragmented nation and forge a Botswana identity that is distinct from other nations before it is too late (NPC 2001, foreword). Botswana are people who are very cautious when it comes to their cultural values and norms. They believe that they have a very special culture that needs to be protected and preserved. Elderly people consider children as the driving force of this culture hence they always urge children to display good behavior whenever they meet people that they may know or not know. Setswana culture is valued very high by its people and they expect it to be presented very well to other nationalities. The manner in which children behave is very important in Setswana culture because "if a young person does not display good manners, they are said to misrepresent their family and the society they belong to" (Makgeng 2000 cited in Lesitaokwana 2014, p. 4).

Cunningham (1992) argues that cultural and information products are produced for global delivery and consumption. The author reiterates that national cultural and communication policies have increasingly moved to embrace the opportunities presented by hopes for a global market. Interestingly, the author establishes that new transmission technologies for cultural products such as satellite were not necessarily constrained by national boundaries or national policies. He cites media baron Rupert Murdoch in his notorious Edinburgh address on June 1988

emphasizing that “technology is ahead of all the authorities and all the politicians” (Cunningham 1992, p. 37). This perspective of transmitting these products through new technologies is commoditizing this aspect of culture. The government of Botswana realized this developing trend in the 2000s and embarked on ‘packaging cultural activities for the market as part of the ‘Buy Botswana’ initiative that started in the 1980s. The NPC, section 5.6 is in support of the view that culture needs to be packaged and exposed to the entire world. The government of Botswana saw the need to emphasize on culture as it asserts to “publicize and popularize our cultural products both nationally and internationally through vigorous and varied programs of artistic performance and marketing” (NPC 2001, p. 8).

International practice showed that new technologies made children’s lives easier through the manner in which children can access television programs. Therefore, there is a possibility for children to have access to different cultures, children could learn and appreciate other cultures. Children accessing television set is growing in Botswana especially in urban areas. For example, a study conducted by Lloyd and Mendez (2001) on ‘Botswana Adolescents Interpretation of American Music Videos’ concluded uncritically that a significant number of adolescents in Gaborone - Botswana, which equate to more than two thirds of adolescents have access to television. These people spent a substantial amount of time each week watching American television programs especially music videos which are very popular to the younger generation. The author of the study opined that adolescents from Botswana seemed to perceive images just on the surface and lack a deeper understanding of culturally specific language and symbol usage.

The researcher’s interpretation of the research is that the medium of television is very important in cultural exchanges because different nationalities can easily learn different cultures through television.

### **1.6.5 Media policy**

Research reveals that the process of policy formulation is organic and continuous, and engages a range of key stakeholders to make some guidelines on which media practitioners can use in their day-to-day operations. For the media practitioners to have a smooth relationship with the government, laws, policy and regulation are key. Fourie (2008) defines policy as a “combination of aims, means and time-frames that a role-player or an agent, in this case an authority/government, chooses in order to solve certain problems,” (p. xxi). A blueprint, set of rules must be produced to guide the stakeholders on how they conduct themselves in the media environment, hence some scholars argue that media policy sets parameters and guidelines through which the media operates (Freedman, 2008). Hutchinson (1999) describes the process of media policy in the following way:

Media policy is formulated as an ongoing process involving several principal actors. First there are politicians who are ultimately responsible for legislative decisions. Secondly, there are civil servants whose job is to turn broad policy into detailed

proposals, and to oversee its implementation. Thirdly, there are the regulators who, even when appointed by politicians enjoy a significant degree of autonomy. Fourthly, there are media organizations themselves which are seeking opportunities to protect and advance their interest. Fifthly, and lastly, there are citizens of the country in question, whose opportunities for involvement in policy making vary considerably (1999, p. 125).

The focus of this study is on children's television and children as citizens of Botswana. It is noted that children's television stakeholders have different ways of contributing to policy-making, either directly or indirectly. Legislators are entrusted in making laws but it does not mean other media organizations cannot initiate or petition the government to come up with laws that are relevant to the industry to safeguard the interest of children community. Literature suggests that broadcasters have the responsibility to treat all groups equally regardless of age, gender or skin colour and they are required to "achieve and sustain a high level of professionalism, ethical conduct" (Fourie 2008, p. xxii).

Hutchinson (1999) considers regulatory bodies as an important part of the democratic landscape. He states that they are largely the creation of politicians, by whom they are given their basic responsibilities although they operate with a degree of independence. Indeed, their legitimacy depends on their being perceived to enjoy independence. He adds that they are useful devices of governance because they remove that detail of policy implementation from the primary political arena, and to an extent transfer responsibility for decision making into a less partisan milieu, in which the 'public interest' has to be addressed in the context of the overall policy framework which has been laid down by legislators (Hutchinson, 1999).

Media policy changes mainly according to the needs of every society. With this background, countries move with times to accommodate new developments of technologies and policy in the world of television. Countries with the best practice amend and review their policy and regulations because of the increase of children's television programs. This is to allow broadcasters to create programs of the same standard within the country. Without children's television policy and regulations, there is likelihood that broadcasters and independent producers could produce programs that are not suitable for the child audience. Clearly, regulation framework gives the industry a clear guide on what it is expected from them. As much as some broadcaster might not be happy of regulations attached to children's television, the industry contributes positively to the producers because it is also another way of addressing the socio-economic challenges facing the various countries (Seamogano, 2014). Given that this study focuses on children's television policy and regulations in Botswana, it also suggests some media policy considerations that could help Botswana media to head in the right direction.

## **Chapter 2**

### **Methodology and conceptual framework**

#### **2.1 Purpose of the chapter**

This chapter focuses on the research methodology adopted to investigate CTV in Botswana. The chapter is outlined into different sections. These sections begin with the research approach presented in Section 2.2, the following sections are the two types of data collection; qualitative interviews in Section 2.3 and document analysis in Section 2.4, Significance and Rationale of the study in Section 2.5, Recruiting and Interviewing Process in Section 2.6 and Feasibility of the study in Section 2.7.

#### **2.2 Research approach**

A qualitative approach is the most apposite (Flick 2002), when conducting a research of this kind, in exploring policies and regulations of children's television in Botswana. Qualitative research is concerned with meanings that people construct (Denzin & Lincoln in Thomas 2003). The authors describe qualitative research as multi-method because it involves interpretive, naturalistic approach to its subject matter. This means that qualitative research is used to study things in their natural settings and interpret phenomena in terms of the understanding of different meanings by people. Mosanako (2014) argues that "qualitative research is concerned with how people give meanings to events happening around or beyond them" (p. 81). People might interpret the same event differently which shows that a qualitative approach facilitates an understanding of reality from the perspective of the meanings given to situations (Mosanako 2014). To elaborate the benefits of this approach, it's worth mentioning that qualitative research is useful as it is 'based on methods of data generation which are both flexible and sensitive to the social context in which data are produced (rather than rigidly standardized or entirely abstracted from 'real-life' contexts)' (Mason 2002, p.3). The author emphasizes that qualitative research is based on methods of analysis, explanation and argumentation which involve understanding of complexity, detail and context as opposed to mere descriptions (Mason 2002). This research approach was chosen to deal with issues of social context in children's television from countries selected for the study such as Australia, the United States of America, the United Kingdom and South Africa. Through this study, policy-makers in Botswana could take a leaf from other countries with the best practice in children's television mentioned above. Qualitative approach assisted the researcher to understand the environment of children's television in Botswana, its past, present and the future through documentations and interviews.

#### **2.3 Qualitative interviews**

Semi-structured interviews were conducted for this study. These types of interviews were considered because they are the easiest method for obtaining facts and relevant information immediately (Cargan 2007). Berger (2000) also echoes that interviews are the most widely used

and most common research techniques. According to the guidelines postulated by Arksey and Knight (1999) and May (2011), the reason of adopting semi-structured questions was because the responses of some interview questions are specified and in a standard format and for other open questions researchers can freely probe the responses in a comparative format.

As the researcher was interviewing producers, programmers and station managers, it was easy to work with them because we created a conducive environment for interviews. Berger (2000) emphasizes that one advantage of interviews is that a researcher can generally record interviews and thus have a written record. The aim of the interviews was to obtain knowledge from policy-makers, regulatory bodies, television station managers, content creators, content programmers and advocacy groups in Botswana and South Africa. Therefore, subjects chosen for interviews were expected to be knowledgeable about the subject of study.

The interviews conducted were purposefully sampled interviews, with preselected targets because the intention was to select people working with the children's community and from the broadcasting industry with some knowledge on children's television programming, production, regulation, policymaking and general knowledge about broadcasting in Botswana. As noted above, the groups had certain skills, knowledge and qualifications that helped the researcher by providing answers to the research questions. Clearly this is a specialized area and hence a random sample would not have suited the purpose of the study.

Focused individual interviews have a distinct advantage especially compared to questionnaires. They allow what Neuman (2011) recommends when conducting interviews – to show interest in responses. Because questionnaires are usually standardized and structured, they do not address certain issues, they cannot capture people's thoughts, emotions, attitudes, meaning, arguments and inconsistencies (Burton, 2000). Questionnaires may also make people give artificial answers in the sense that they are directed to circle or tick answers, and these may compel other people to choose some answers that they had not imagined prior. In my view, this limits imagination.

Clearly questionnaires can answer the questions of What? Where? When? and How?, they can hardly answer 'why' questions (Bell 1993) and that is where qualitative interviews were needed. Usually questionnaires are administered and then a participant is given some time to fill them alone. It would be time consuming to ask a 'why' question after the participant has returned the questionnaire. With face to face interviews, I managed to make follow up questions such as: 'why are children's stakeholders not meeting to address children's television policies?' Because this study wanted answers from children's television stakeholders and authorities, yes or no answers would not have benefited the study. The researcher wanted television station managers, programmers, producers, teachers, regulation enforcers, and policy-makers to address questions such as; what is the state of policy and regulation environment on children's television in Botswana? What are the contributions of advocacy groups on children's television policy decision making in Botswana? These questions also required people in authority to state the reasons why there was no children's television policy and regulations in Botswana. According



to literature, questionnaires are generally poor at establishing causal relations and that is why qualitative methods such as interviews and document analysis were used to close this gap. This moderator fully supports the research methodology

## **2.4 Document analysis**

The researcher used documents to find out information that assisted in answering a research question that investigated *The state of children's television and operation in Botswana and how it compares to the relevant 'best practice' for children's television in developed countries?* Examining documents enabled the researcher to discover and analyze meanings because dominant meanings can be obtained from documentation (Holdaway, in Burton, 2000). Documents were obtained from the Government of Botswana Archives, including Parliament Acts, Botswana Communications Regulation Authority Act, National Broadcasting Act, Botswana Telecommunication Act, Children's Act, National Broadcasting regulations, Vision 2016, High Courts filed cases on broadcasting, television stations editorial guidelines were key to presenting the information required for this study. Other documents originating outside Botswana were also analyzed to give a better comparison of children's television policies and regulations. Documents analyzed were mostly from various countries especially those selected for the study such as Australia, United States of America, United Kingdom and South African. Some of the documents analyzed are: Children's Television Act from the US, Children's Television Standards from Australia, Broadcasting Acts from all the countries, Acts from broadcasting authorities from these countries. The reasons why these countries were selected is that they are regarded to have the 'best practice' model in children's television. The other documents were sourced from organizations such as the Global Movement for quality children's television.

Bertrand and Hughes (2005) suggest that there are advantages of using documents produced within an institution being researched because,

- It is written in the institution's professional language, which may well be part of what the researcher is studying and
- It is relatively permanent, so can be consulted repeatedly.

Even when there are positives of using the documents, there are always disadvantages in everything that is done. The authors noted these disadvantages:

- Documentation may be difficult to track down, if the record keeping processes within the institution have been flawed, or if documentation has been culled over time, and if it is incomplete. This became apparent when the researcher was looking for the history of broadcasting at Botswana Archives department (p. 56).

Documents were purposely selected and the search was confined to only those documents that would shed light on broadcasting regulation, policy and children programming. This was not limited only to numbers but utility; their ability to help answer the research question.

Complemented by interviews from policymakers, regulators, content creators, content programmers and children's activists, it was anticipated that the documents would help to construct a comprehensive picture of children's television policies and regulations in Botswana. A concept of comparison was used in this study to understand how different countries go about how to produce children's television programs. For this study, children's television programs are programs that are specifically created for children and scheduled during children's television time slots. It must be noted that children's television programs can be interpreted in many different ways: what producer X calls children's program might not be considered the same by other groups of people. Scholars tried to define the terminology for people to get the meaning and the concept but still they failed to come up with definition. A media guru and children's media specialist, Buckingham (1999) acknowledges that children's program "is any program produced or commissioned by a children's department and/or one placed in scheduling periods set aside for children, or on a dedicated children's channel (p.80).

## **2.5 Significance and rationale of the study**

There is a dearth of media policy and regulations in Botswana and clearly this study adds to the existing knowledge of children's television. The study enables other researchers to have knowledge about the state of children's television in Botswana. The research could be used in policy debates and media policy-making. Researchers from other African countries can explore children's television policy and regulation research further.

The study represents the first scholarly research of its kind on children's television in Botswana, focusing on policy and regulations. The study is beneficial to Botswana in different ways. Theoretically, policy-makers can reference the study when debating media related motions in parliament. Television managers and producers can benefit by familiarizing themselves with international television policy and regulations. The study could be used as a blueprint to the relevant stakeholders in guiding them on how to formulate sound media policy and regulations. Independent producers are constantly producing television programs, therefore this study can help them know what is expected from them when dealing with children's television programs. Furthermore, data from this study can help producers to gain knowledge on different policies and regulations affecting child audience. The study offers content producers the knowledge of elements expected in children's television programs.

## **2.6 Recruiting and interviewing process**

The researcher was given six months of field work to complete his data collection. Obtaining the permit from the government of Botswana was delayed by three months because the official was always away on trips and I was told that he was the only one who could assess broadcasting

proposals in the Office of the President to issue permits. I followed the office for a period of three months before they could produce the permit, and by the time it was released, I was left with three month to fly from Botswana to Australia. This put me under immense pressure because I had to interview teachers around the country who also deal with educational broadcasting. Other interviews were supposed to be conducted in South Africa with producers from SABC, ETV and media productions houses. The participants were already recruited by the time the researcher received the permit.

Forty-five interviewees were recruited but only thirty participated in this study. The requirement of the participants was such that they should be above 18 years old, have experience in television and radio experience if not working with children's communities. The researcher used his industry contacts to recruit participants. Some interviews were recommended by others to take part in this study. After the participants had agreed to take part, face to face interviews were conducted based on the location and time available to the participants. Interviews were conducted in Gaborone, Francistown, Maun, Ghanzi and Johannesburg, South Africa. All interviews were conducted at the interviewees' office during working hours. Out of 35 participants who responded to take part in this study, only one participant, Bontle Mogotlhwane, BTV General Manager, opted to respond via email.

Each interview session took approximately 45-60 minutes to complete. The researcher was responsible for conducting all the interviews. Each interviewee signed two consent forms, one copy kept by the interviewee and the other one by the researcher. Interviewees were notified about the interview recordings using an audio device. They were reminded that they can stop the interview whenever they felt uncomfortable with the interview. All those who took part in face-to-face interview agreed to the recordings except one participant. Data collection from personal interviews was conducted between March–September 2013. RMIT University Ethics Committee approved the interview process in advance after submission of all the necessary documents. The researcher was granted a permit by the government of Botswana after three months of waiting. Data from the interviews was later transcribed by the researcher and the process took approximately three months.

## **2.7 Definitions of terms**

It is worth defining and explaining terms that are used in this study as a way of making it easy for the reader to follow what is talked about. The following section clarifies how the key terms 'children', 'television' and 'children's television' and 'children's television programs' have been defined in this study. These definitions will be contextualized and culturally to Botswana and Australia context. It is very important to define the terms because they are commonly used in daily conversations but with meanings that differ by context. These terms will help the reader to get a clear understanding of arguments advanced in this study.

### **2.7.1 Television**

The television medium is undergoing constant evolution - concepts, production and programming. Children of today's era are said to be consuming television material more than any other generation. Rushkoff in Keys (2004) affirms that children 'are the natural born inhabitants in the world of new media and we adults are the immigrants' (p.24). The author opines that children of the twentieth century are techno-savvy. Scholars have argued that children spend many hours watching television compared to other medium of communication. Keys (2004) assert that people from different parts of the world look at television differently and even the way they define it. This was confirmed by the gathering during Second World Summit on Children and Television in London in 1998. The author explains that 'when defining television, between the experiences of children living in privileged developed countries and children from struggling developing nation, Nadia Bulbulia from South Africa gave examples demonstrating the role television played in Africa giving children 'dignity' and pride emphasizing the importance of nurturing local production' (keys 2004, p. 25).

For the purpose of this study television is defined as an electronic broadcast system in which special providers transmit video program content to the public through various video and audio transmissions. The content could air either on public station, commercial station, digital satellite television or free-to-air (American Heritage Dictionary 2005).

### **2.7.2 Children**

The definition of children differs from country to country depending on the constitution of the country. In most developing countries, a child is someone who is 18 years and below, but in some developed countries it's someone who is 16 years and below. In most cases, this notion of childhood differs depending on historical, social and cultural factors that surround someone, but sometimes "contradictory ways in which childhood is constructed and defined in a particular culture have significant implications in terms of public policy" (Keys 2004, p.22). From the sociological perspective, childhood is a social institution consisting of "a negotiated set of social relationships within which the early years of human life are constituted" (James & Prout, p.2). In her research, Keys (2004) explains that ideas about childhood are usually used by the elders to justify controversial decisions about social control, about distribution of resources and the use of public space. This controversy also applies to the media when policy-makers debate media policies. The cry-out and sympathy 'but what about the children?' is often the thin edge of the wedge that is used to successfully push through media legislation, to make the case for changes in media regulation, "to justify censorship or economic protectionism, or to impose new responsibilities on media producers" (Keys 2004, p. 23).

As mentioned earlier, most African countries' constitutions including Botswana, recognize a child as someone who is 18 years and below. This was also derived from *Children's Act 2009* which categorized children as a group of people who are 18 years and below. Unfortunately the

constitution of Botswana and the *Children's Act* 2009, which were used to define 'children', did not categorise children according to age groups. This left a gap in defining pre-school content, teen content and teenagers' television programs. With that said, the constitution of Botswana and children's Act 2009 definition provided the researcher with a workable solution when selecting children's television content in Botswana.

The United Nations 'Convention on the Right of The Child' adopted by the United Nations General Assembly in 1989 and ratified by many countries including Botswana government and the Australian states in Article 1: 'For the purpose of the present convention, a child mean every human being below the age of 18 years unless, under the law applicable to the child, majority is attained earlier' (UNICEF 1990, p.4). This is discussed further in chapter 4.2 of this study.

### **2.7.3 Children's programs**

Television audience research has consistently noted that the most popular programs with children have been those intended for a general audience (Buckingham et al 1999). Children always have interest in adults' programs and they usually watch the programs when there is no or little supervision. This seems to be an international observation since it was echoed by ACTF's CEO, Jenny Buckland:

[I]t was the whole argument about do children like watching children's television really? Because that was the thing that the [terrestrial] broadcasters always argued, that [children] don't want to watch children's television ... And I suppose it was ... the international experience that intrigued me (Buckland quoted in Rutherford, 2014).

Though this arguments were raised during a "review of the Australian Content Standard for commercial television" (Rutherford, 2014, p. 8). This scenario also applies in some of the African countries such as Botswana where television is being used as a 'baby-sitter'. Children tend to watch television alone when their parents are busy doing home chores. For the greater part of the day, children are part of the viewers for almost every program broadcast on television (Buckingham et al. 1999). However, there is a distinction between children watching television and 'children's television. According to Wilson et al. (2002) "a television program is considered to be a children's program if it is originally produced and primarily intended for audience of children" (p.39).

Children's program definition may differ depending on the country's policy and regulations of children's television. In Australia, the ACMA determines and administers the Children's Television Standards (CTS), which provide for children's programs on commercial television in accordance with the *Broadcasting Service Act* 1992. The objective of the CTS is to ensure that children have access to a variety of quality television programs which are made specifically for them, including the Australian Drama and non-drama. The ABA defines and outlines the criteria for C and P programs in Children's Television Standards in the following way:

A children program is one which is made specifically for children or groups of children; is entertaining; is well produced using sufficient resources to ensure a high quality standard of script, cast, direction, editing, shooting, sound and other production elements; enhances a child's understanding and experience; and is appropriate for Australian children (2002a).

For this study, and as a purpose of considering future Botswana policy developments, the definition of 'children's television program' was adopted from the ACMA as used in Australia's children's Television Standards stated above. Of course the ACMA definition's inclusion of the final criterion 'appropriate for Australian children' needs to be adjusted as 'appropriate for Botswana children'. This definition provides a focused and manageable way of looking at children's television.

## **2.8 Conclusion**

In conclusion, the study's addition to the body of knowledge based on the methodology, background statement, state of the research problem and literature review proposed suggestions and recommendations that could assist children's television development in Botswana in regulatory framework. The study explored ways in which Botswana, as a developing country can bridge the gap between Botswana's children television landscape and with countries with the best practice in children's television. Children are defined and categorized different all over the world. The definition is normally determined by the constitution of the country, socialization, and to some extent by international conventions. All these assisted the researcher in finding a proper definition for children in the Botswana context. It was realized that though children are people who are 18 and under, but when it comes to children's television programs there are categorized according to their age group, for example, pre-school programs, tween programs and teen programs.

## **Chapter Three**

### **The history and characteristics of television in Botswana**

#### **3.1 Introduction**

This chapter investigates the ideals and landscape of television in Botswana, exploring the concept of public broadcasting service, BTV's establishment, challenges and successes. It must be noted that this study explores children's television in Botswana and not television in a broader sense. But it is worth discussing the landscape of television in Botswana before one can talk about children's television in particular because children's television programming is a fraction of television production at large. The chapter is outlined as follows; the first section discusses the concept of public service broadcasting (PSB). The section explores the PSB origins, ideals and the person who came up with the PSB concept. The importance of PSB is discussed and its operations. The second section discussed an overview of television in Botswana, its success and challenges encountered. The third section looks into television development in Botswana. The focus is more into the historical background of the station, from its conception until the idea was implemented. The fourth section deals with the appointment of Kevin Hunt to head the state-funded television project. The fifth section deals with the television project's benefit and accessibility. The sixth section deals with the launch of Botswana television (BTV) and the seventh section explore BTV's youth and children's programming.

#### **3.2 The importance of the model public service broadcasting in Botswana**

This section discusses the importance of public broadcasting in Botswana and its origins. The study is about children's television but it is worth looking into the concept that BTV was established from. Public service broadcasting (PSB) as an institution, and its acceptance in a society was assumed in Britain in the 1920s through the directorship of Lord John Reith of the British Broadcasting Company (BBC). PSB is defined in the BBC's License and Charter, as the operations of broadcasting with intent to inform, educate, and entertain. As television keeps evolving, "what was once a rationale consistent with liberal constructions of the civilizing purpose of the public sphere has given way to a more thoroughly commercial purpose and ambition (Turner 2009, p. 60) in developed countries. Though the landscape of PSB is changing due to commercial pressure, some of the television stations around the world especially from developing countries still holds onto the conventional Reithian formulation to educate, inform and educate (Rutherford, 2014). Botswana television (BTV) is one of the public service stations which were established on the PSB ideals of intent to inform, educate and entertain.

In Botswana, the *Broadcasting Act* 1998 which was later adopted to the BOCRA Act of 2012, categorized broadcasting in three tiers; commercial broadcasting, community broadcasting and public service broadcasting. Public broadcasting was defined as "broadcasting services provided by any statutory body which is funded wholly or partially through the state revenues"

(Broadcasting Act 1998, p. 3). The definition of public broadcasting fits BTV because it is funded wholly by the government through the taxpayers.

It is believed that PSB's mandate is to fill the gap that is left by the commercial stations by providing programs that cater for all inclusive of children communities. The World Radio and Television Council (2000) echoes that public service broadcaster must be distinctive from other services, and that it is not merely a matter of producing the type of programs that other services are not interested in, aiming at audiences neglected by others, or dealing with subjects ignored by others. With PSB it is a matter of doing things differently, without excluding any genre. This principle lead public broadcaster to innovate, create new slots, new genres and set the pace for other broadcasters. It has been observed that PSB has an upper hand to other commercial stations because in most cases PBS is funded by the government.

Since the establishment of the PSB, there has been a controversy about broadcasting and this has been dominated by the strong and almost universally held belief about its immense potency as a means of social, cultural and ultimately political influence and power. It is this belief that lies behind a strong interest of governments, Parliaments and political parties. But the 'father' of PSB Reith did not envision PSB as such, he had his own idea of PSB which came popular to many countries that he helped setting up the services. Reith played a very important role in the establishment of the BBC which was created in order to protect and to exploit the national resource, frequency spectrum. Broadcasting is considered to be a very powerful tool in communicating with the masses. Television can be used to address millions of people at the same time. President from developed countries use it so well whenever there are issues of national interest such crises, presidential address and even during national elections political campaigns. For example, the United States of American general elections campaigns attract many people around the world through television broadcasting, either commercial or public service broadcasting.

The PSB mandate practiced by the BBC established itself as a model that other public service broadcasters could emulate and use as a reference (Blumler 1993). Reith conceived that PSB has four dimensions. Firstly, he believed that it should not be susceptible to commercial influence, secondly that it should serve the whole nation including children, thirdly it should be organized as a monopoly and finally it should have high diversity of programming (McDonnell 1991). Reith's ideology was that the PSB's mandate is to educate, inform and entertain the public. Reith was 'jealous and selfish' of his concept because he opposed competition in the form of private and commercial broadcasters. He was of the view that the competitors would force the PSB to compete for audiences and this could cause unnecessary pressure. For example, as a result of competing for the audience, the public broadcaster could compromise the quality and its independence. Since the television industry and technology evolves, new developments 'mushroomed' in the television industry in Britain. These developments demanded the BBC to adapt to the environment hence there were changes in the broadcasting system from monopoly to duopoly. The industry experienced the establishment of a 'new player', a commercial



broadcaster called the Independent Television (ITV) which gave BBC a tough competition. It provided the audience with an alternative of 'high standard' programming. According to McDonnell (1991), the BBC had to amend its operations to accommodate new developments. It was obliged to extend its notion of public service broadcasting to justify a programme policy that was kept for decades. There was a pressure to actively welcome some of the populist elements it had resisted for many years.

For many years the BBC has served as a model to emulate for many public broadcasters throughout the world, including some Britain colonies in Africa such as Botswana. This study is about children's television but it is important to understand the public service broadcasting structure, its principles and how children's programs fit into its structures. As mentioned earlier, BTV was established on the same ideals of public service broadcasting like the BBC, to inform, educate and entertain.

BTV is expected by the society to adhere to the public service remit. During the field research, it was reported that BTV does not stick to the principles and model of PSB that it was established under. The BBC's consultants spearheaded the BTV project, working on the programs and the whole outlook of the station with expectations that BTV would operate along the BBC lines. Clearly, the BBC was engaged because it is one of the most respected broadcasting stations in the world and also adheres to the principles of public service broadcasting which serves the interest of all stakeholders. Osei-Hwere (2008) argues that the state of a broadcasting system is very important because it is the one that reflects the landscape of children's television in a country. Society expects that PSB must be exemplary in serving the interest of all groups in society including child audiences, without making any excuses about financial constraints.

Clearly, there is a lot expected from the public service stations and most are times the public does not take kindly situations where stations seems to be catering for only a certain group and ignoring others. As mentioned earlier, public service broadcasting television in Botswana face challenges to fulfill the principles of a public broadcaster. The public argues that BTV gives a larger portion of its programming to the adults' audience therefore neglecting the child audience.

### **3.3 Overview of television in Botswana**

Television has been around in Botswana since the 1980s. Gaborone Broadcasting Corporation (GBC) television is the first terrestrial station to set up in Botswana. The station only accessed by Gaborone residents and the outskirts. Therefore, this did not make the station popular to people of Botswana. It is worth starting an overview of television in Botswana with BTV which was a government project and mostly debated among the residents of Botswana. BTV is the only public service television station in Botswana which was established by an Act of Parliament in 1997. The station was launched on the 31<sup>st</sup> July, 2000 as a government-funded public service broadcaster under the then Department of Information and Broadcasting Services, which was later transformed to Department of Broadcasting Services (DBS). According to the Botswana

government, one of the reasons to establish a television station was to reinforce Botswana's identity, as well as providing Botswana with its own news and current affairs. BTV's motto of 'the picture of the nation' was a true reflection of the station's intention to reflect the nation to itself. The government of Botswana was also concerned with the influx of apartheid television programs from South Africa. BTV was also established to disseminate government information and to promote government project and policies. Society expected that BTV was implemented to promote Botswana's culture rather than being a government 'mouthpiece'. BTV was operated like many other government institutions which their mandate is to support government initiatives. The station was established as one of the best technologically resourced in Southern Africa with the 'state-of-the-art' equipment. The massive investment put an immense pressure on the government of Botswana to get the station on air. The project excited the public and the authorities could not hide their happiness. For example, former Director of BTV, Habuji Sosome on the station's website expressed that:

The most basic benefit in introducing the nation's own television service is simple, people of Botswana had never really seen themselves in the manner they perceive themselves. BTV has overnight virtually, become a symbol of nationhood. Its nascent stages have not dampened the mood of the people of Botswana to take pride in watching a television screen that reflects the people they know, the thing of familiar salience, the depiction of Botswana culture in its pristine form, and the joy of visualizing objects of functional salience. A BTV screen has become a picture of the Botswana. ([www.btv.gov.bw](http://www.btv.gov.bw)).

Botswana consumed a lot of international content from developed countries before the inception of BTV. South African Broadcasting Corporation (SABC) frequencies spilled into Botswana, therefore Botswana consumed their cultural production. This did not please the government of Botswana because South Africans were exposed to apartheid and their production storylines were mainly based on violence. In 1981, a government newspaper, *Daily News*, published a story titled "*Botswana Resort to Apartheid TV for entertainment*" (1981, p.2). These programs affected Botswana in a negative way because the programs brought 'cultural pollution'. It was also a challenge to the Botswana government establish its own television.

While Botswana was worried about the influx of programs from South African channels, in 1993 MultiChoice Africa introduced a pay television, which operates a Digital Satellite Television (DStv). The pay television programming exposed Botswana to entertaining television programs launched with up to 16 hours a day of children's programs, magazines programs, sports programs, news and current affairs. It offered channels such as the Nickelodeon, Disney World, BBC World, CNN and Sky News for its estimated 3500 Botswana subscribers (*Daily News* 1994, p.3). In 1999, MultiChoice subscription increased at an alarming rate when the pay television began to offer around the-clock entertainment and news programming (Sechele 1997, p.414).

Policy and regulation development was still neglected in Botswana and television networks saw a loop-hole to tap into the Botswana market. Botswana government frustrated other people who wanted to own radio and television license. The non-existence of licensing guidelines disadvantaged the public to enjoy diversity of programs. Some members of the community applied for radio and television licenses but because of none existence policy and regulatory framework, it difficult to speed up the process. In 1996, Patrick Gunda, who happened to be a government lawyer at the Attorney General's Chambers (AGC) applied for a radio and television license but he was not successful. He then decided to take the government of Botswana to court. Gunda challenged the legality of the Office of the President and Botswana Telecommunication's refusal to grant his Radio GAGA a radio and television license on the grounds that no regulatory grounds exists (*Daily News* 1996, p. 3). Three local companies had already applied for commercial FM licenses by this time (Raditsebe 1998). The Botswana Telecommunication Authority, which was responsible for licensing by then, devised a licensing strategy in such a way that a number of licenses offered for each urban area will be determined on the basis of available frequencies. Evaluation of bids was to be done by awarding points to bidders on the basis of experience (maximum score 10), Botswana ownership (maximum 30), new broadcast (10), program diversity and innovation (10), on-air date and coverage area (10) and creativity (10) (*Gazette* 1998, p. 1).

### **3.4 Television development in Botswana**

Television is perceived as a very important medium in nation building as well as developing cultural identity. It is also commended by some governments for bringing economic diversification. One would wonder why it took Botswana many years to establish the medium of television. In 1968, the government of Botswana and contracted Hughes to guide them in the development of broadcasting and the Briton produced a report which is still used as the government-media blueprint. Hughes hinted that there was considerable interest in television, but his views were that there was no point introducing television in the near future after independence. His argument was based on the fact that at that time most places in Botswana did not have electricity. Hughes argued that the cost would be out of reach for all but a tiny handful of Botswana and transmission costs were not likely to be recouped in license fees and advertising revenues. He did not see any commercial value in establishing a station and states that, "I therefore advise against the introduction of television in Botswana" (Hughes 1968, p.39).

In 1984, the former President of Botswana was quoted in the *Daily News* (16 February 1984), stating that the broadcast media would not be complete without television. His statement was a sign the government was ready to embark on a television project. The news about the new project of a television station dominated government and private newspapers. In the same year, another headline in a private newspaper alleged that a "*new television network for Botswana*" (*Mmegi Newspaper* 1984) was under consideration. The nation was patiently waiting for the television station and to many Botswana it would be a blessing to have content that they could associate with. The idea of television being new to the government of Botswana, there were

many meetings held behind closed doors, with some preferring the project and others against it. It was not surprising to some section of Botswana to read a headline in the *Daily News* revealing that the government of Botswana had a feeling that, ‘television is too expensive to maintain’ (*Mmegi Newspaper*, 1984).

Approaching the national general election of 1999, the cabinet of the Botswana government debated in parliament that Botswana should have its own national television and cease from watching South African channels. The debates and arguments involved all the government sectors but the permanent secretaries of different ministries were more involved through a selected committee called ‘TV Reference Group’ which composed of all permanent secretaries from various government ministries. This group was meeting occasionally at the Office of the President to discuss the establishment of a television station in Botswana (Mmusi, 2002).

An agency of the United Nations, the International Telecommunication Union (ITU) was engaged to carry out another feasibility study. This study prompted more debates in parliament and ministries. According to the report, the team was mandated to look at the economic, technical, financial, marketing, social and political feasibility of a television station and recommend to the government on what could be done, inclusive of the best organisational structure (Studio Hamburg Report, 1993). The team made its assessment and recommendations to the government as required, and in their 1988 ITU report, they stated that there are advantages and disadvantages of having a television station in Botswana. The pluses of owning a television station were articulated as:

- An educational tool to raise the standards of education
- Fostering national identity
- Increasing public awareness of the principles of health-care
- Promoting traditional culture, and
- Contributing into suitable modern farming methods relevant for Botswana (ITU 1988, p.28).

Television doesn’t only bring good things, it can also bring influence the public especially children’s community negatively. The ITU report also articulated the negatives that TV can impart such as:

- The portrayal of violence, whether from real life or from fiction, which could be emulated
- Sexual permissiveness, dangerous in view of the world AIDS epidemic
- The portrayal of affluent life styles which tends to promote dissatisfaction where there was none before
- Advertising that may promote trade but may also encourage overspending (p. 33)

In the report's conclusion, despite the social-ills that television can bring, it was recommended that Botswana should establish its own public service television station. Mmusi (2002) reiterates that the government of Botswana was worried about Botswana watching South African television channels which were mostly broadcasting in-built apartheid propaganda. South Africa's television programming, especially apartheid content was not well received by the government of Botswana because it could influence children and the youth groups in Botswana.

### **3.4.1 The coordinator of BTV project**

In October 1997, a British national, Kevin Hunt was appointed by the government of Botswana to coordinate the BTV station project until the station is completed. Hunt had worked for the British Broadcasting Corporation (BBC) before being given the role to spearhead Botswana's first television station project. Hunt claimed a wealth of television production experience with camera, being a producer, director, manager setting up of television facilities and post-production. The first thing that Hunt did when he resumed his duties was to study the relevant project documents and understand the expectations. His mandate was to train a production and technical staff that would assume duties when the television station starts operating. According to Mosime (2007), Hunt realized that the project was massive to handle alone. He then recruited two British men who helped him with the roll-out of the project, and they were recruited for special roles. Paul Farnsworth was recruited as the senior engineer while David Millard was responsible for training production team.

In studying the documents, Hunt realized that the project was estimated at 25 million pula to cater for the news studio, administration block, outside broadcasting van, satellite communication equipment and transmitters (Mmusi, 2002). The coordinator felt that the budget was too small for such a project, and wrote to the then Director of Information and Broadcasting, Makgekgenene that,

It is very clear to me that, with more imagination and a somewhat increased expenditure, we can provide a much better long term infrastructure and initial service than has been envisaged (Mmusi 2002, p. 90).

The government had to re-consider the coordinators request which had change the scale and scope of the initial television project. According to Mmusi (2002), the cost had to be increased from 25 million Pula to 60 million Pula. With the project changing from what it was initially thought, the department had to request for more funding from the Ministry of Finance and Development Planning, which is responsible for funding all government projects. A normal procedure had to be followed in assessing the request until the ministry was satisfied with it. Upon its satisfaction, the ministry "agreed to fund the project and gave the department 72 million Pula" (Mmusi, 2002, p.92). The new requested budget did not include the cost of training, and after some few months, the DIB made another funding request for training a staff of 80 to 100 people and it was granted 8 million Pula for the exercise.

The project experienced some problems to be completed as scheduled and estimated time. In April 1999 about 500 construction workers of BTV project went on strike. The strike forced the Department of Architecture and Building Services (DABS) to extend the completion of the project. The project met other problems in the areas of tendering, structural engineering, land surveying and design. These problems was a concern to the government and DABS “projected that the costs would go from the initial P155 million (USD 31 million) to P329 million (66 USD)” when it is finally completed (*Mmegi* 2007, p. 10). On his handing-over of the project, Makgekgenene stated that the final estimated construction cost of BTV and the rest of Mass Media Complex was P308 600 million (USD 78 million) with cost overruns to the tune of P80 million (*Daily News*, Monday July 12, 1999).

### **3.4.2 Project’s benefits and accessibility**

Television is considered a very expensive medium to operate especially in developing countries such as Botswana. As noted above, there are many people who could not even own a television set due to their social economic status. With some people not having electricity in their homestead especially in the rural areas, Hunt had a big job to tell the public on how Batswana were going to access BTV with a shortage of electricity in some parts of the country. The project coordinator insisted on satellite transmission over traditional terrestrial methods of signal transmission. He convinced DIB to seriously consider satellite investment in return the DIB wrote to the Ministry of Finance and Development Planning in support of the satellite investment because,

- The entire country will be covered for both television and radio from day one, allowing direct reception to individual households throughout Botswana. Satellite receivers and antennae dishes are already available in the country for people to purchase.
- Satellite signal distribution is more flexible when compared to other modes of distribution, e.g. microwave and fibre optic. Besides, “satellites are the state of the art in the broadcasting industry and to this end the majority of broadcasters in the region as well as worldwide are either already using or planning to use satellite communications” (Project Memo 1998 cited in Mmusi 2002, p.91).

Hunt’s intention about the project was to make sure that Batswana have a very comprehensive television service, one that informs, educates and entertains. The ultimate goal was to have only one channel that will provide a mix of programming, which will be very much news-based from the initial stages. He insisted on a high educational content which is entertaining to attract the more viewers to the big screen. He was of the view that Batswana would access the television content through satellite transmission as noted above. Hughes did not rule out other options of transmission such as aerial, re-transmitting from satellite to solar energy. When asked how people in areas without electricity were going to access television programs, his response was:

I think there is something that can be done for people to watch television. We can provide a central point perhaps in some communities, in the village hall or 'Kgotla' or whatever, where people can watch television, perhaps that's an answer as well (Hunt cited in Mmusi 2002, p.94).

Hunt had an idea that television could be a major source for Batswana who reside in the rural areas, but when he was quizzed if it can be used for rural development, he was catchy in his response.

I would very much hope so. Obviously that is a major part of Botswana culture and way of life. One of the things that television is going to do is to change this radically. It has done that everywhere in the world and its bound to do it here, especially if it is indigenous television, and not imported American television, nor South Africa, nor British television, or whatever it is (Hunt cited in Mmusi 2002, p.94).

International programming has a lot of influence in some people's lifestyle, especially those living in the urban areas and some villages. Families with a stable economic income can access different programs depending on the type of television packages that they have in their homes. Therefore, children from rich families have access to Digital Satellite Television (DStv), and their upbringing depicts what they watch on television. These children are influenced by the American lifestyle and these can be seen from the clothes they wear and their English accent. These impacted negatively on the local production in a way because Batswana children seem to be knowledgeable about international programs than local content. Botswana producers have always wanted to showcase what they can produce for television but BTV has always been reluctant in commissioning programs complaining of financial constraints. The BTV project coordinator, Hunt was tasked with the responsibility to assist BTV in producing local that could interest the audience. Surprisingly when he was asked about the kind of programs that Batswana should expect, his response was that,

We as a team are not here to make programs. We are here to facilitate Batswana to make programs. So what we will do is to help and encourage that they are made as professionally as possible, technically speaking, but how they will actually produce the programs, how they will write them, will be very much down to the local workforce. And I don't see why BTV should not be as good as any other TV in the world, as opposed to as bad as any other TV in the world (Hunt cited in Mmusi 2002, p.95).

A training plan for television students became the priority of the government. In 1998, the government of Botswana released a directive requesting all students interested in television production to apply. The training strategy was to send students to overseas universities for a four

years degree program in television, film and video. On completion the students would then join the government-funded public television station.

The concept of television in Botswana excited many people in Botswana. Many students applied for the advertised scholarship program, and Hunt was tasked to be the head of the interview panel together with some other government officers who had an understanding of broadcasting. This researcher happened to be one of the lucky students who benefited from the scholarship in 1998 to study for a degree in television production in Chicago, USA. Students who impressed during the interview were placed in developed countries such as the United States, Australia and the United Kingdom for their degrees. Some students were trained locally and in South Africa so that when the station started operating after 2 years then there could be those who will be in charge. The team selected for local training in the region was mostly dominated by civil servants who switched from radio to television.

### **3.4.3 Botswana television launch**

Botswana television (BTV) was established by an Act of parliament in 1997 as the first government-funded public television station. It was not until 31<sup>st</sup> July 2000 that BTV was launched operating as a division in the Department of Information and Broadcasting Service (DIS) under the Ministry of Presidential Affairs. The station was launched after politicians held long debates on whether Botswana should establish a television station or not (Mmusi, 2002 & Mosime, 2007). The station was mandated to build the nation through its educational programs and leading them into a better future. Mashungwa (2008) argues that BTV was set up in recognition of the educational value of the television and its power to promote national unity and prestige. The author states that the prime reason for establishing BTV was also to reinforce Botswana's identity and to provide the country with its own news and current affairs.

BTV as government-funded public service station has an obligation to disseminate government information and making sure that government policies and projects reach the public. "Television like other media, contributes to national development by showing achievements made by Botswana in areas of economic, agriculture, culture and other socio-economic aspects of life" (Mashungwa 2008, p. 646). The station was established without any policy and regulation that could guide its programming. The government of Botswana controlled the operations of the station and this raised complaints from the opposition political parties. BTV has never been accommodated under the same ministry since its launch which proved to the public that it was not a 'public service station' as they thought. The authorities moved the station from one division to another and this has brought suspicions to some politicians that the government wants editorial control of the station especially as it is housed under the Office of the President (OP). According to Mosanako (2014), the government of Botswana came up with restructuring of the government ministries and this exercise resulted in Ministry of Communications Science and Technology (MCST) being split into two ministries. There was the birth of "the Ministry of Transport and Communications (MTC) and the Ministry of Science



and Technology (MSC), BTV and other government departments were moved back to the OP instead of moving to MTC or to the Ministry of Youth Sport and Culture (MYSC)” (Mosanako 2014, p. 28).

BTV’s programming motto “Mmogo re Isago” in translation “Together we are the future,” was a reflection to Botswana that through television programming, they can build the nation together. The station also sets up Botswana as a nation alongside other nations as it is part of the global village. BTV, whose original proposal and concept was to be news and current affairs station, expanded its mandate to include programs of different genres as per the demands of the public. BTV began with in-house local productions which were magazine, sports, religion and children’s television programs. The station later decided to expand its programming, coming up with a Commissioning Strategy to engage local independent producers for provision of additional programs. These included sports magazine programs, religious programs, competition game shows, movies and dramas. As part of community involvement, the station was instrumental in the launching of a football tournament – Kabelano Charity Cup which was born out of the need to raise funds for Kabo Maphanyane for a kidney transplant. The cup subsequently became an annual event and was consequently sponsored by the local cellular network provider, then known as Vista but now Orange. This tradition continues to date, and during the write-up of this study, the cup was sponsored by Barclays Bank Botswana, hence it is called Barclays Kabelano Charity Cup.

The inception of BTV exposed Botswana’s tourism and culture to the neighbouring countries and to the world. BTV boosted Botswana’s economy indirectly by showing the beauty of the country to tourists. Empirical research shows that the international communities hardly know Botswana’s as a country and where it is located in Africa. BTV’s frequency spills to other countries in Southern African such as Swaziland, Lesotho, Zambia, Zimbabwe and Namibia. People from these countries get to know about Botswana through BTV programs. For example, Botswana’s traditional dance has penetrated into the South African market and the local artists benefiting financially from the Southern African market through music sales. The establishment of the government-funded public television station has benefited the country and its people in various ways. When the station started broadcasting, there was hardly youth programs compared to the current environment. The station has introduced different youth programs and very few children’s programs.

#### **3.4.4 BTV’s programs: Picture of the nation**

The station focuses on producing adult programs that are more aligned to national development and government policies. Since this study investigates children’s programming, it has been observed that the station provides fewer children’s programming compared to adults. When the station was launched, people were made to understand that it will cater for all citizens. According to Mangope (1998), the BTV programs were intended to be of the highest standards of professionalism, impartial, diverse, relevant and informative. Most of the programs aired for

the first time when the station was launched included sports, current affairs, magazines, music and talk-shows. Children were not catered for in many different genres produced, except for *Mantlwaneng*.

The synopses of local programs posted on BTV official website often exhibited a vibrant tone that could make someone believe that it is one of the best to have come out of Africa. There are more questions than answers because most of the first in-house productions, besides news, did not survive the first five years. *Mmualebe*, an adult television program died with two years of running when it was expected to be better than the first run. According to P. Bothongo (2013 pers. com., 12 April, *Worship* also ceased along the way and was replaced by other religious productions. Current Affairs and political debate programs such as *The Eye* were to suffer perennial internal censorship as it became clear that free and fair debate under a government department was impossible. Some producers who preferred anonymity criticized some government officials who always wanted to screen their guests' selection. Some programs became resounding successes. *Mokaragana* and *Sedibeng* became favourites of the local audiences, even though they were initially threatened by lack of adequate resources which led to low ratings. There are no official ratings but public opinions and observations was used to see which shows are more talked about and have more viewership. *Sedibeng* was later to scale down from two shows per week to only one show per week. Through the sport programs, *Sport Hive* and *Tshamekang* became a national sensation especially football, leading to the formation of the first football national team fan's association club, popularly known as the Zebras Supporters Club. A good performance by the football senior national team around 2000 boosted the ratings of *Tshamekang* and *Sport Hive*. The station experienced some growth in terms producing new local content as well as discontinuing other programs.

### **3.4.5 BTV favourite youth programs**

The youth music entertainment programs such as *Flava Dome* and *Mokaragana* continue to receive sponsorship from the business community, but children's television programs such as *Mantlhaneng* and *Silent Shout* were neglected. The Botswana youth population is almost half of the entire population and companies see the potential of advertising mileage hence they sponsor youth television programs. In 2013 the National Broadcasting Board (NBB) commissioned Probe Market Intelligence Consultants to conduct a survey for the broadcasting sector in Botswana. This survey was done through a public opinion unlike in developed counties where they use the Neilson Ratings and other softwares. Probe (2013) compared the popular local television programs between 2009 and 2013. Out of 12 locally produced television programs, *Mokaragana* occupied position three while *Flava Dome* had position four. It is acknowledged that this study is about children's television programs in Botswana, but it is worth mentioning that there are youth programs at BTV that keeps youths between 16–25 years glued to their television sets almost every Friday and Saturday. It is noted that there are no strict measures taken when the stations does not comply with a required production quota of the local content, but BTV has made some strides in investing in local programming.

### **3.4.6 *Flava Dome***

*Flava Dome* is a youth musical program which is studio based. The program is anchored by two presenters, a male and female. Initially the program started by showcasing international music videos and a fewer locally produced music videos. The program is structure in such a way that there is an interview segment where the host asks the artists about the work. This gives the audience an opportunity to know the artist better and it also gives the artist a platform to sell his or her music. The program broadcasts every Friday from 8pm to 9pm and people are always looking forward to it. This gives a program more viewership because youth are always looking forward to know what will be happening in Botswana during the weekend in terms of entertainment. Presenters make announcements of what is happening in various entertainment hotspots of Botswana as well as covering international concerts. *Flava Dome* was the first in-house program to get a sponsorship from *Coca-Cola* Botswana. This assisted the station financially to sustain the program for a longer period. Different sponsors came on board and left and currently the program is sponsored by a wireless network company, Orange Botswana. Mobile companies have since saw the marketing potential in the program, hence Mascom Wireless also sponsored it in in 2008. The show features vibrant hosts and a ‘Dee Jay’ who always play music hot songs that are most listened to by the youth. The stage performance segment also adds spice to the program.

### **3.4.7 *Mokaragana***

This section discusses a popular television youth program in Botswana called *Mokaragana*. The program cut across all ages and the main reason it was selected is because children watch it every Saturday during prime-time. This study investigates children’s television and later discussion will focus on children’s television programs as defined in chapter 1 but one cannot ignore this youth program that is most talked about. *Mokaragana* is a youth music entertainment program aired on BTV and enjoying a wide range of viewership. The program was conceptualized with an obligation of exposing the best of Botswana music talent. The program is anchored by one presenter who links various acts. The program became popular in 2001 when it was presented by a female, the ever vibrant and charismatic Miso ‘Mega-V’ Mmereki. The show ran for a long time without a sponsor, but because of its growth it landed a program sponsor from Blue Crystal Sugar, Orange Botswana and Fruit-tree. The program later lost its presenter who changed jobs to the *Gabz FM* radio station. It did not take long until the program found another vibrant, entertaining comedian, Joel ‘Ntsoro’ Keitumele.

The program has not disappointed since its introduction because it showcased electrifying performances by local artists. Just like *Flava Dome*, the show’s format is divided into two sections, the artists’ performances and interviews following the performance. *Mokaragana* is pre-recorded like many other in-house production shows. There are music performances from local artists being either individuals or groups. The performers always compete and the presenter asks the audience to choose a winner by a show of hands. The artists’ performances

are followed by an interview segment with the presenter. To spice up the program, sometimes the studio audiences are invited to the stage for a dance competition towards the end of the show. There is always a winner who walks away with a bag-pack from the program sponsor. Even though the program got great reviews from the public and some media houses, some members of the society had a different view about it. A local saxophonist Socca Moruakgomo, speaking at the Botswana Musicians Union (BOMU) Annual General Meeting was quoted in the *Mmegi* (21 July 2005, p. 5) criticizing the newly introduced format where musicians are required to compete against one another in-front of the television cameras and then announcing the winner. The saxophonist criticized the segment as it does not help to build the music industry but rather discourages the other artists who lose the competition on the national television. Even though the program gets criticism from some musicians, the program remains a great platform to expose and market Botswana talent across Southern Africa borders because there is a signal spill-over and therefore BTV is watched in South Africa, Zimbabwe, Lesotho, Zambia and Namibia. The program is open to all artists in Botswana regardless of their musical status in the music industry, new and well-established artists can request a slot to perform in *Mokaragana* television program.

According to the *Daily News* (9 Nov 2014, p. 10), *Mokaragana* received sponsorship amounting to P500 000, equivalent to \$50 000 AUD from Botswana Investment and Trade Centre (BITC), under Botswana Tourism Board organ called Brand Botswana. The program sponsorship is expected to run for one year. In an interview with the researcher, the BTV's Head of Production, Solly Nageng said that the program sponsorship will be invested in improving the content and the program quality.

This study also describes the two local children's television programs broadcast on BTV, *Mantlwaneng* denotes the popular children's game played by children's communities in most of Southern African countries. For example, *Silent Shout* children's television program deals with children's social issues such as peer-pressure, teenage pregnancy, alcoholism, education and many others. The two programs are similar in a way because they are both studio based and tackle various children and youth issues. These two programs will be dealt with in-depth in chapter five. As cost cutting measure, BTV has focused its resources in producing more in-house programs, which are mostly magazine and talk-show based like *Mantlwaneng* and *Silent Shout* which are educational.

Tunstall (1993) recognizes that the tendency for public service broadcasters and stations that aim to provide a substantive dose of informative and educational programming too often concentrate on factual programs because it is cheaper and represents good value for money that could be partly contributed by taxpayers. Most of the BTV programs are factual, in studio or with an insert from the field. There are occasional outside broadcasts for sporting events or games, President Inaugurations, Opening of Parliament, State of Nation addresses and Independence celebrations. According to the Head of Production, Solly Nageng, there are good documentary ideas and program formats that are never executed because of a lack of human resources, equipment and budget constraints. The economic struggle of DBS seems not to be getting better

to the extent that children's television programs were compromised hence some families decided to subscribe to MultiChoice Botswana in order to give their children diversity of children programs. Families who know the importance of children's television programs and are financially stable subscribe to MultiChoice Botswana in order to have their children have access to different children's channels. MultiChoice Botswana made an impact to many people and in a way its popularity among Botswana could be felt by the Regulatory body. The Regulatory body challenged the pay-television station in court to apply for a broadcasting licence. The court case was one of its kind in the history of broadcasting in Botswana and it was covered extensively by the media, with *Mmegi newspaper* leading the pack.

### **3.5 MultiChoice court case**

In April 2007, the Lobatse High Court presided over a case between MultiChoice Botswana and National Broadcasting Board (NBB) (now BOCRA) in which the NBB argued that MultiChoice, a pay television must be regulated like all other broadcasters because they are providing television content to the public. MultiChoice went to the Court to seek clarity if indeed they should be regulated like a television station.

The case went back and forth between NBB and Multichoice Botswana and it was a landmark in the history of broadcasting in Botswana. Lawyers of the two organizations read their points of arguments in hotly contested court case. Ruling over the case, Justice Lakhvinder Walia of the Lobatse High Court ruled that services provided by MultiChoice do not amount to broadcasting in the context of the *Broadcasting Act 1999*. MultiChoice Botswana gets its content from other television stations, producers and distributors and sells the content to its subscribers. MultiChoice Africa is responsible for packaging the programs on the DStv services for up-linking of broadcast signals. In issuing his verdict, Justice Walia ruled that "in issuing a broadcasting licence to an entity not providing a broadcasting service, the Board acted ultra vires its powers. Its decision therefore stands to be set aside" (*Mmegi* 2007, p. 9).

The ruling of the High Court was a wake-up call to the Authority and was a landmark decision that challenged the Broadcasting Board to define the scope of broadcasting regulation especially in the new era of digital technologies. At the time of writing this study, the new Authority, Botswana Communications Regulations Authority (BOCRA) was working on new policy and regulations that will include the licensing and regulating of cable television, pay television, internet and other media platforms. Currently MultiChoice is the only pay television which is offering its subscribers bouquet such as the DStv Premium bouquet, DStv Compact, DStv Compact Plus, DStv Family, DStv Access and DStv FreeView bouquet and the television is currently not regulated as the Authority is still drafting new broadcasting regulations. The pay channel is very popular to the elites because they can access international sporting codes such as English Premier League (football), Spanish football League, National Basketball Association league (NBA), International news channels like BBC, CNN, SKY, NBC, ABC and reality programs such as Big Brother just to mention a few. The upper-class and the middle class

families can afford to subscribe to the channels at a cost of about P600, equivalent to \$60 AUD monthly for the DStv Premium bouquet.

### **3.5.1 MultiChoice social responsibility**

The court case between MultiChoice and the National Broadcasting Board did not demoralize the pay television station hence MultiChoice devised a school program to give back to different communities. This social responsibility is designed to contribute to children's educational development under the station's Corporate Social Investment (CSI) programme. In its website, the pay television station states that they chose to focus on a 'key government priority in all countries, namely education to maximize benefits for communities, country governments, the business and partners' ([www.multichoice.co.za/Botswana](http://www.multichoice.co.za/Botswana)).

The programme employs a digital satellite technology platform to support and enhance the learning and teaching experience in selected schools. The programme has been rolled to schools mostly remote areas where there are no resources, and only one school was selected in the capital city of Gaborone. There is no particular reason given for the selection of school based in the city, which is close to technological resources. These 21 schools include Lehututu Junior Secondary School (JSS), Tsabong JSS, Mmathete JSS, Kodibeleng primary school, and Marang JSS, just to mention a few. According to Maphanyane, the participating schools are provided with resources such as television sets, Videocassettes Recorders (VCRs), digital satellite decoders, and the DStv Education bouquet. The programme plays an important role in providing information access to schools particularly in rural areas, thereby helping to bridge the digital divide between schools with access to information and those without. The DStv bouquet is delivered to the participating schools at no cost as part of the corporation's social responsibility. The corporation argues that the use of technology is a vehicle for improving education by providing world-class children's television content to students in under-resourced areas.

The introduction of the multichannel digital satellite television operator is a wake-up call to the government of Botswana to think about establishing another television channel that could be the carrier of the local content. MultiChoice Botswana is giving the public broadcasting station a stiff competition in terms of viewership because BTV does not offer Botswana residents variety of programming compared to the pay station. Even though MultiChoice carries variety of programs, it does not offer local children programs. BTV as a public broadcaster is expected to fill the gap.

### **3.6 The establishment of eBotswana television**

Formerly known as Gaborone Broadcasting Corporation (GBC), entertainment Botswana television (eBotswana) was the first private commercial television station in Botswana. GBC began as the only free to air television station since 1988 owned by the British nationals. GBC started with a signal radius of five kilometres, broadcasting in the city and surrounding areas and the station's signal was within a 240 degree arch and broadcasting 18 hours a day. In 2004 it

was bought by a local businessman called Mike Klink, who died in 2015. GBC experienced problems in attracting many viewers because viewers used to receive signal and channels from South Africa using analogue aerials and booster masts, and were very reluctant to pay license fees. In its development, the station later teamed up with TV Africa and included South Africa television programs in its programming schedule covering sports and business programs. The station manager, Cole, in a personal interview on the 21 June 2014 confirmed that the population coverage was at 450 000, but the channel has an estimated active viewership of 160 000. As that was not enough to add to the woes of GBC, TV Africa pulled out when its South African financiers experienced cash flows. Many people thought that GBC would liquidate because business was not coming forth but surprisingly the station's license was extended for fifteen years in 2005 by the National Broadcasting Board (now BOCRA). GBCTV later went into partnership with MNet Africa movie programs which injected a life of African movie programs into GBC's programming schedule.

In 2007, the station and its owner Klink went into business partnership with another South African television company called Sabido Investment (Pty), a subsidiary of a South African based television station called Entertainment Television (ETV). This partnership saw the South African station acquiring 51 percent of the shares while GBC through Klink acquired 49 percent of shares. The share transfer was meant to inject capital to GBCTV. The station has started broadcasting local news, albeit with limitations of pictures and less viewership because it uses terrestrial while its counterpart, BTV, use satellite transmission. It also carries eTV South African soapies and games to complement its programming. GBCTV station also broadcast international children's television programs and no children's television local programs. During the interview with the General manager Dave Coles, he said that producing children's television in Botswana was not commercially viable.

### **3.6.1 eBotswana court case against the SABC**

The 'marriage' of GBCTV and e.tv did not start smoothly. When e.tv partnered with GBCTV, their aim was to make profit as a commercial station but they realized that they had a lot of work to embark on as Botswana were watching South African television programs through pirated channels. This piracy resulted in eBotswana losing a lot of advertising revenue. The new General Manager for eBotswana, Mr. Dave Coles, had to find out why eBotswana was not attracting advertisers especially during prime-time. In 2009, Coles' first major project was a study on *The Impact of the Piracy & Spillage of the South African Broadcasting Industry* (NBB 2011).

In October 2011 during the National Broadcasting Board Conference, 'Broadcasting for citizen empowerment', Coles presented the findings of his study. Coles informed the conference delegates that his 2009 Audience Survey shows that a considerable number of viewers, about 80 percent watch SABC channels in Botswana and this impacted negatively on the operations of eBotswana. He said increasingly advertisers, who were mainly South African retail stores, have

noticed that SABC channels were available in Botswana and thus see no need to advertise on local channels. Free viewing is made possible in Botswana by the satellite footprint of Intelsat 7 that covers the whole of Southern Africa. This led to the proliferation of satellite decoders which receive free to air signals which amongst them include the SABC channels. As a way of seeking justice for eBotswana, Coles took a decision to seek intervention through the courts in South Africa to instruct SABC to encrypt its signals so as to stop its signal spillage into Botswana.

### **3.7 Botswana Educational Television concept**

In 2008, in a memorandum titled ‘To Establish educational TV’, a consultant to Botswana Educational Television (BETV), Koji Nakai reiterates that ‘the more a nation develops, the more its educational system needs to be reviewed’ (p. 25). On this backdrop, It is vital for Botswana education system to move with the modern trends of multi-media. The use of multimedia has taken center stage in education and information dissemination. The use of this new media/digital technology is widely used in developed countries and other developing countries such as South Africa. In the case of Botswana, the public mostly depend on broadcasting for information and entertainment, thus some media practitioners such as Nakai states that while certain forms of media are not accessible in the African context, broadcasting is the most accessible (2008, p.2). In his report, the consultant lists the purpose of educational programs:

1. Enrichment of school education and supplementation of higher education.
2. Modernization of teaching methods and development of new teaching materials.
3. Equalization of educational level or content throughout a country (2008, p.3-4).

Visual aids seem to be making a huge impact in children’s learning. Children’s education television programs have been hailed by some researchers as the best teaching aids that make students remember quickly. For example, in some African primary schools, for students to understand mathematics better and remember the technique quickly, they use small stones or sticks for addition or subtractions. This is the similar concept that is applied in developed countries, though they might be using computers. Children’s television programs can be used in Botswana school system but adapted to the local context. Different studies have been carried out to test the visual impact on children. In the US, Long (1989) studied the decision-making practices of children who had participated in a media education program based on “critical thinking model” with similar children who had not. Using two roughly matched samples from the same school district and practical decision scenarios (buying a common product, picking a restaurant), he found that the media-educated children had more complex decision-making processes and used more information sources and sources of apparent higher quality than children not enrolled in the media education classes. As an experienced school educational practitioner, Nakai recommended a programming plan for BETV that could bridge the gap between BETV and other children’s educational stations,



- Concept: Multi-run based (repeated many times) programming Educational Television (ETV) would be much more reliable in ensuring ease of access by the audience.
- It is important for ETV to guarantee (warrant) continuance for learners to access it more easily.
- The key concept is ease of access and use by the learners and other viewers. This philosophy should underpin the approach taken by ETV (Nakai 2008, p.6).

There is a developmental notion that “television program content involves character portrayals, ideas, and attractive models that can assist children in their social learning and other socialization activities” (Berry 1993, p. 104). On the other hand, the world of television is evolving and digital technology brings new elements into programs viewing hence some scholars argue that “children and babies currently live in multimedia environments, not just with television at home” (Fuenzalida 2012, p.4). Digital technology is a welcome development in the field of television and it gives children different opportunities of consuming/viewing the media content. Though this is a welcome development, “current children’s television requires abandoning the traditional demonizing of television and weighting more reasonably the “educational” specificity that children’s television can offer, as well as its limitations” (Fuenzalida 2012, p.4). Nakai (2008) values the importance of curriculum children’s television programs and he recommended a program plan for the new BETV that can allow the station to take-off with minimal problems. Nakai’s mandate and his team was to draw up a plan that will leave a solid foundation for BETV, thus he recommended that,

- In order to match the needs directly, BETV should produce their own programs according to productivity “in house”. In house Production (1hr) = 3 programs/day
- To cover the In-house production, and to stimulate the domestic Production Companies, BETV should commission the programs from these companies guided by BETV Commissioning Policy. Commissioning Programs (1h) 2 programs/day
- To enrich BETV programming, BETV will buy the programs from outside of the country. The content of such programs must be 100 percent fit to BETV programming concept. Acquisition Programs (4h) (2-16 programs/day) (2008, p.9).

Even though the BETV children’s programs were said to be broadcast temporarily on BETV when the station awaits to have its own channel, Nakai suggested that BETV should employ their own creative and technical staff. Nakai further recommended the posts for the new proposed television station. In the creative department, he recommended 8 producers, 8 assistant producers, 8 television directors (production directors), 8 television assistant directors, 8 scriptwriters, 8 typists, 8 editors, and 8 researchers. The crew could not be complete without technical team, so he recommended for 4 technical directors 16 cameramen, 4 video engineers, 12 writing technicians and 8 news-gathering crew (outside shooting). And lastly he recommended that they should be 2-3 commissioning producers, 2-3 acquisition producers, 5-10 scheduling media library and 5-10 transitions controls (2008, p. 10-12).

Nakai recommended production crew whose mandate was to produce programs that are relevant to children, and as well as achieving Botswana's objective of owning an educational television. Producers have to be creative and experienced in the field of television so that they comply with children's programming requirements. According to Nakai (2008), programming should show a timetable and order of programs and contents should be indicated to the viewers or users in advance. Like political parties drafting their manifestos before elections, to sensitize people about what they will offer if elected into power, for the broadcasters programming policy is the "manifesto" to provide service to viewers, it announces types of programs aired, the duration and the number of times it will broadcast. Nakai (2008) reiterates that producers must recognize and respect their programming policy because programming is the heart of any broadcasting station. Nakai advised producers working within the children's television setup to adjust their thinking capacity so that they can produce projects relevant to children.

There are positives for children to watch television because "the visual quality of some television programs can be important stimulus for the maturation of the sense of light" (Fuenzalida 2012, p. 6). If Nakai's report is anything to go by, then the MOESD has a sound base to consolidate and built a television station that is par to others in developed countries. Nakai laid a very good foundation by coming up with organizational structure, programming policy and programming schedule for the first three months. As mentioned earlier, the channel is operating but housed by BTV. It is not yet clear if all the recommendations made by Nakai have been implemented. During the field research, some teachers were in the dark about the establishment of the channel. Teachers are of the view that the channel was established to cater for only those living in the city of Gaborone since they are the only ones participating in BETV productions.

### **3.7.1 Botswana educational television launched**

Television is considered as an electronic carpet which seems to transport millions of persons each day to far off places (Syed, 2010). Researchers have proved that television is a powerful tool that has found its space in many countries of the world and has 'Changed' the world into a 'gigantic electronic village' bringing various people and continents close (Bushan, 1992). This section starts with discussing the importance of children's curriculum television programs in general, how it helps the education system. The section also talks about the establishment of Botswana Educational Television (BETV), a partnership between the Botswana government and the government of Japan. The government of Japan assisted the government of Botswana to set up an educational channel through a grant. The educational television negotiations were initiated in 2010 and reviewed in 2011. An agreement was reached by the two governments that BTV will house the programs until the new studios for BETV are built.

In 2011, the government of Botswana launched an educational television to enhance the classroom teaching. The curriculum programs are part of this study because this study investigates children's television policies and regulation and BETV as a new addition in Botswana's television industry, should be scrutinized if offering the children's community

quality educational programs. Education plays a very important role in any human development, either be socially or academically. Different governments approach education systems differently considering what they want to achieve. Most governments introduced broadcast media in their school curriculum as a way of modernizing and making teaching more accessible as well aligning it to children of the ‘digital era’.

Radio and television are products of technological age, designed among other things, to improve communication. They are also being used for the development and improvement of education as well as for the expansion of instructional techniques, where the facilities exist, radio and TV broadcasting will form a permanent feature of the education system...(Abimbade 2006, p. 31).

Children’s radio programs preceded children’s television programs in Botswana with some of the radio programs adapted to television. The only unfortunate part is that the new television programs are geared towards secondary school students only, excluding primary schools. The children’s educational television programs are broadcast on BTV, but produced by Botswana Educational Television (BETV) with its own production staff. The government of Japan provided the staff with relevant training to be independent from BTV. Even though housed at the BTV buildings, BETV is a division of the Ministry of Education Skills and Development which controls its operations, as well as policy making. Empirical research shows that children enjoy watching television and this makes television a viable mechanism for education. Television programs are used to help children in different subjects that are being offered by the school and if used well with other teaching utensils, it could help in producing good students who are well rounded. This was attested by the late former President of South Africa Nelson Mandela in his autobiography - *Long Walk to Freedom*. In it, Mr. Mandela recounts a stop-over he made north of the Arctic Circle at Goose Bay where a group of young Inuit had come to get a chance to meet him:

In talking to these bright young people, I learned that they had watched my release on television and were familiar with events in South Africa. “Viva ANC” one of them said. The Inuit are an aboriginal people historically mistreated by a white settler population; there were parallels between the plights of black South Africans and the Inuit people. What struck me so forcefully was how small the planet had become during my decade in prison; it was amazing to me that a teenage Inuit living at the roof of the world could watch the release of a political prisoner on the Southern tip of Africa. Television had shrunk the world, and had in the process become a great weapon for eradicating ignorance and promoting democracy (1994, p.558).

Television bridges boundaries because children learn about different issues that are happening from different cities, countries and continents from where they reside. A teacher in Gaborone is able to show science experiments to students living in Maun which is 857 km away from

Gaborone through a television set. Educational programs in children have been found with positive impact on specific early literacy skills (Moses, 2008).

### **3.7.2 Interview findings**

#### **3.7.2.1 Teachers speak out**

This section also discusses the influence of teachers, their involvement in production, regulations and policy making. To answer the research questions of this study, the study investigates the involvement of teachers in the establishment of BETV and their input in curriculum programs.

In a Setswana culture, every parent in society has the responsibility to treat any child within the community like his/her own child. Batswana have a special way in how they interact with each other, “within the *Setswana* way of life, some of the generally accepted traditional values and attitudes include *setho* (being human to other persons), *tlotlo* (respect and obedience to adults), and *maitseo* (good manners”, (Mogapi 1992 cited in Lesitaokana 2014, p. 3). Clearly children growing up in any community in Botswana look up to all elders including teachers as their parents. With this backdrop, it is very important to involve teachers and parents in the pre-production of children’s educational programs. These two groups work together most of the time, they understand each other very well because they have one common goal of educating children population. Every teacher knows the important role that parents are playing for their children to obtain good grades at school. Berry (1993) echoes the same sentiments that teachers must inform parents of their plans so that parents can have input into the process. Parental and teacher’s involvement is necessary when one is planning to use television in the classroom because teachers and parents have to become active in the learning process of children through television. The teachers’ experience and knowledge of the subject matter is also very important in approaching the planning of children’s television curriculum because teachers contribution to pre-production and production can play a vital part in the final product. Berry (1993) states that the process of using television can only be accomplished through a systematic approach that:

- (a) Establishes clear goals and objectives for using television in the classroom curriculum;
- (b) develops a plan that fully integrates television, videocassettes, and other media tools into the teaching and learning activities;
- (c) ensures that pupils are properly prepared with critical television viewing skills so that they can understand the content, special features, and unique attributes of the medium; and
- (d) creates a plan for evaluating the effectiveness of using television in the classroom (p.106).

In order to achieve good results, all stakeholders have to be involved in policies, curriculum-production and any revisions applied. Most importantly teachers should be kept informed when a new production is introduced and should be taught how to use television programs in their

curriculum. There has been an outcry from some teachers who reside in rural areas that they are not consulted or even engaged in school productions. Maun Senior Secondary School teachers complaint that,

Schools that are mostly covered are the ones in the Capital City, if not closer to Gaborone City. Even when they are sampling the schools, they only cover those close to them, maybe as a cost saving measure. But apart from being involved in these productions, we have challenges in accessing these programs because they are scheduled when we are busy teaching. Our syllabus is not synced to these educational programs. There is no room to accommodate television curriculum projects in our teaching schedule (Kitso Ramakoba 2013, pers.com., June).

Interestingly, in some developed countries with the best practice, TV curriculum programs have been aligned with classroom teachings to aid children's education. Research related to television and children indicate that children's television is a powerful attractive medium that helps children to develop cognitively, socially and sometimes firmly rooted into different cultures. It is therefore important for teachers to assist children to become wise television consumers and visually literate. This could only benefit Botswana children's television if the MoESD can restructure scheduling of programs because they are a challenge for students to access the programs. A teachers at Itsekeng Secondary School in the Kgalagadi region has observed that,

The programs are broadcast in the mornings when students are actually in class and therefore there is no access to them. If the programs can be moved to the afternoon sessions, let's say 2pm – 5pm including weekends, then the programs could be beneficial to the intended audience, who are our students. It is a pity because there are very few children's programs, only 2 or 3 programs if I am not mistaken. Even very young ones, pre-school pupils have absolutely nothing to watch but I believe that as a country there is a lot that we can offer to these young ones (Doreen Gouwe 2013, pers.com., May).

Clearly, this observation goes towards the principle of consultation in that all stakeholders can air their views for the benefit of children. Some of the teachers who present educational programs at BETV feel that there is a lack of consultation by the authorities. During an interview with one of the chemistry television program presenter, from Gaborone Senior Secondary school it was established that,

Programs are lacking behind compared to other curriculum programs in South Africa. We always share ideas during our production meetings but it seems like no one is acting on them. We raised a lot of important points such as issues of relevance, issues of scheduling, issues of the management of the programs, issues of involving the right personnel. In the right personnel, I am referring to the ones with knowledge, those who know what is expected in children's television curriculum programs. We need to involve relevant stakeholders such as psychologists, so that as we go forward we can also get

some marking as far as the cognitive development of students is concerned (Mbiganyu Tibone 2013, pers.com., June).

As mentioned earlier, BETV was launched in June 2011 with an objective of enhancing learning in Botswana. During the launch of the station, the then Minister of Education and Skills Development (MoESD) Mrs Pelonomi Venson-Moitoi hailed the vision and development as a historic moment. She explained that children's television programs will improve access to education as well as giving teachers an opportunity to share experiences (*Daily News*, 2011). Moitoi said that the government had long realized the importance of broadcasting in education hence the institution of radio broadcasts to supplement the school curriculum. During the launch of BETV, MoESD had 205 junior secondary schools and 27 senior secondary schools nationally and the minister said that the idea is to have a television set in each classroom.

During an interview with the researcher, BETV producer Mogomotsi Diane reiterated that the programs are broadcast for two hours on BTV from 11 am – 1pm. These programs include science, mathematics, commerce, social studies, development studies, music and design and technology. Programs are broadcast on BTV but the long-term is for the ministry to build its own television station, BETV in which programs could broadcast for 24 hours and repeat as much as possible. Students would be able to plan well for their school work considering the TV schedule.

In 2009, Botswana experienced a very long industrial strike which crippled many sectors including the education system since the teachers were also on strike. Students were not taught for almost 2 months and this resulted in a backlog that affected many students' examinations results. It was a coincidence that planning of the establishment of children's educational television coincided with the industrial strike. There were conspiracy theories in connection with the establishment of the school educational programs. Teachers were of the view that the government was trying to replace them with television programs, some criticized the government for seeking political mileage by establishing the project without proper consultation with other stakeholders. During the researcher's nationwide tour of the schools, teachers were asked if they create time for students to watch the school educational programs. Mr Otsositswe Kootlole from Ghanzi Senior Secondary school in the south-west of Botswana stated that,

Only individuals suggest to their students to watch the programs over the weekends. It is even worse because it never crossed our minds that we can create time for students to watch these programs. When these programs were initiated, it was said that the industrial strike had affected our teaching and therefore the MoESD was trying to put in place some tools that the students can use to catch up with the syllabus. Maybe that is why it never crossed our minds because we had always known that the intention of these programs was for students to catch up (2013 pers. comm., May).

Teachers had a feeling that they were left outside and only heard about the new programs from the media, they are never sure of what their subjects would cover,

The other factor is the scheduling of the programs. We don't have the programming schedule and we don't even get to know the material that will be covered well in advance so that we can be well prepared. If you think of the program so that you are not even sure of the content, it is very difficult because when they don't cover what you expected or prepared then you lose out of your time (O. Kootlole, 2013 pers.com., May).

The scheduling of the programs seems to be a problem for many schools around the country. Mr Tapson Patane from Mater Spei College in Francistown said that,

We don't give students a chance to watch these educational programs broadcast on BTV, we normally encourage them to watch the programs over the holidays. We do emphasize more on the syllabus than the television programs because we regard those television programs as remedial lessons. The programs are very educational and cover the topics that we do, math and science. It is very unfortunate that there is no time to let the students watch the programs. The MoESD and program directors need to sit down and schedule these programs during times that are conducive for students to watch (2013, pers. com., April).

The producers of BETV sometimes select student from various schools around the country to participate in the production, in terms of answering questions from the presenter or carrying out a science experiment, but not many schools get to be represented in the production. Kitso Ramakoba, a hearing impaired teacher from Maun Senior Secondary School in the north of Botswana calls on the government to accommodate them in the programs.

There are other challenges in these educational programs. We don't have sign language personnel who can interpret these educational programs. My wish would be to see teachers addressing these issues and to request policy-makers to come up with strategies of funding teachers to go for further studies in sign language interpretation. We are appealing to our school authority to approach BETV to request them to allow teachers with special education to interpret the programs as they are broadcast (2013, pers.com., May).

There seem to be lack of clarity between the MoESD and schools as far as the schools role is concerned in these television programs. Some school teachers argue that they just subscribe to the idea of television curriculum programs because they are part of the whole education system in Botswana, and therefore they cannot ignore the programs. However, some teachers are of the view that these programs are very important for teachers and students. Mbiganyi Tibone, a Gaborone Senior Secondary School (GSS) chemistry teacher and a presenter acknowledged that,

We are privileged because we have most of the learners in our school coming from family backgrounds where they can access television programs. The issue is timing, that they can only watch them over the weekend and the repeats on Saturdays between 11am – 1pm. We encourage our learners to watch them and we are also privileged that as a school, we have around 4-6 teachers who are presenters of the same programs, so really we are in touch with the programs. We have only 2 television sets in school and they are not used for BETV programs, they belong to NACA for *Talkback* (2013, pers.com., June).

The government through the MoESD is responsible for providing necessary resources to all different schools throughout the country. Sometimes schools can get donations from different companies to buy equipment and electronics as learning tools. Other countries invest in different forms of technology in order to access and disseminate information but Botswana is lacking behind.

We haven't reached a point where we can do a lot of interaction of accessing the internet, where we can teach and at the same time interact with the research that could be found on the internet. Plans are on the right track because we want to learn from the best and the best has been the mindset learning channels from South Africa and some DStv provisions. At the moment we are not yet where we want to be but we are surely moving in the right direction (M. Tibone 2013, pers.com., June).

Teachers from across the country were in agreement that there was no proper planning and consultation before the establishment of BETV. They complain that scheduling of programs and their classroom workload doesn't allow them to make space for the television. Educational television programs only cater for junior and senior secondary schools. Kindergarten and primary school pupils depend on face-to-face teaching. Doreen Gouwe from Itekeng JSS suggested that BETV must produce more programs but she highlighted that if the station do not have the capacity to produce enough programs, the station management can look into other avenues like commissioning or buying syndicated programs (Doreen Gouwe 2013, pers.com., May). She further explained that the programs could be acquired in the same manner as the ministry is acquiring textbooks through a tendering process.

Television development in Botswana made some strides in a short time. The introduction of BTV was a major development to a country which was depending much on the South African television programming. Though children's television social programs are very few, Botswana took a major step to introduce children's television curriculum programming. Teachers play a major role in developing children in Botswana and their input in television development was seen as a plus to the Botswana television industry. Their views on the establishment of BETV go hand in hand with the views of producers on BTV operations. The inclusion of teachers on 'television development' was a sign that television was growing in Botswana to the extent that teacher also had a say on television issues. Unlike BTV's establishment, Nakai (2011)



recommended programming policy that would give BETV a good broadcasting foundation in all aspects. On the other hand, in an interview with BTV Head of Programs Solly Nageng, he conceded that BTV does not have children's television program guidelines specifically developed for the station. The Head of Programs confirmed that the station relies on international conventions, and good practices of the industry in the region and internationally.

The future of the public broadcasting system, for example, and its role in providing equitable and accessible services to all including children, was a key issue raised by children's television producers interviewed for this study. Producers believe that citizens should have access and consume a wide range of viewpoints without any media owner, i.e. the state or controller exercising too much influence. Producers are also of the view that there is too much censorship at BTV, something that hinders their creativity and 'robbing' the public from getting the best creative work from the industry. The researcher have to acknowledge that producers see the growth and potential in the PSB since there are more programs being commissioned and produced. Some scholars have already written the obituary of PSB around the world but it is worth noting that not all PSBs operate under the same conditions. Developed countries have different strategies compared to developing countries hence Turner (2009) argues that, "the conditions under which television operates around the globe are still more comprehensively over-determined by national factors than by the influence of the transnational media industries.

Papandrea (2001) in a conference presentation 'Public Broadcasting in a Digital Age' argues that one important aspect of public broadcasting is its implied function as a guarantor of the quality of public information. He concludes his presentation by arguing that public broadcasting is likely to have a continuing role to play in the digital age; however, he notes that 'if public broadcasting is to remain relevant in the new world, it must adapt to change...and it must apply its limited resources to securing the greatest possible benefit to society' (2001, p.8). BTV as a state-funded public broadcaster, struggle to adapt to the principles of a public broadcaster. Media reports suggest that the government of Botswana interferes with the editorial policy of the station hence the public 'outcry' for the station to be privatized or transformed in to a corporation.

Botswana's public service broadcaster can take a leaf out of developed countries with the best practice in children's television such as Australia, Britain, the United States and South Africa, just to mention a few. The above mentioned countries have legislative framework that helps them to guide the industry into the right direction. Issues of policy and legislative framework are debated until a common ground is found and this is a true reflection of democracy practiced by countries with the best practice in children's television. The purpose of the study is also to recommend children's television policies and regulation that could be considered in the future.

The world of television is faced with challenges since the inception of the digital migration, "there are commercial and technological challenges to television broadcasting in many markets", (Turner 2009, p. 55). Traditional public service television used to enjoy the multitudes of

viewership without any without or with less competition but since the introduction of the commercial free-to-air, pay television, subscription and the internet, the landscape of television has changed drastically especially in the developed countries. Broadcasting is now struggling to survive in because of the stiff competition from other platforms. Countries such as Australia, United Kingdom and Canada are already feeling the pressure. Turner (2009) highlights that demographic trends shows that it is the over 50s who dominate the remaining broadcasting audience, raising the alarm that the next generation might prefer the other platforms of viewing programs. The author contend that “the indicators supporting such a possibility include the patterns of consumer preferences among large sections of the 18 to34-year-old audience: rejecting appointment viewing and embracing digital media’s capacity to personalize their media diet”, (Turner 2009, p. 55). With that said, it must be noted that Botswana as a new entrant in the world of television is not yet faced with this problem. Many young people own smartphones that have access to the internet, Facebook, WhatsApp, Instagram and Twitter, but these “functions are significantly useful to connect young people with the peers in Botswana and the diaspora” (Lesitaokana 2014, p. 5)

### **3.8 Conclusion**

This chapter examined the historical and characteristics of television in Botswana, the importance of model of public broadcasting, television development in Botswana, first programs on BTV, court case between the MultiChoice and the Regulating body, court case between eBotswana and Santech and finally the launch of Botswana Educational Television.

Botswana as a British colony, emulated the BBC concept of public service broadcasting (PSB). Infact, the Britain through the BBC experts helped Botswana to set up a national television which was launched in 2000 after spending many years relying on South African televisions. The mandate of the PSB was to inform, educate and entertain, something that is believed to have been left out by the commercial broadcasters. *The Broadcasting Act of 1998* which was later adopted by *CRA Act of 2012* categorized broadcasting in three tiers, commercial broadcasting, community broadcasting and public service broadcasting.

Botswana realized its dreams when it launched its own television station in 2000, which was also used for national development and disseminating government news and information. The station was also used to preserve and promoting traditional culture, fostering national identity and used as an educational tool to raise the standard of education (ITU 1988, p. 28). The government of Botswana takes the development of the country very seriously hence development was the central to the role of BTV. The development of television in Botswana was also marred with some court cases between MultiChoice and the National Broadcasting Board (NBB) and this gave directions to media policy in Botswana. The regulatory body was compelled to draft new regulation that would guide commercial broadcasters in Botswana.

## **Chapter Four**

### **The State of children's television in Botswana**

#### **4.1 Findings**

##### **4.1.1 Introduction**

Chapter Four looks into BTV's operations and programming, a government-owned public service broadcaster. Firstly it looks at the perception that researchers have about childhood. The chapter then discusses the challenges that BTV encounter in dealing with children's television programs. Interviewees from BTV confirmed that the station operated without any children's television policies, therefore this chapter looks into international conventions that the station could use as guidelines in the absence of children's television policy and regulations. The chapter also explores the role played by Botswana Communication Regulatory Authority (BOCRA) in ensuring that broadcasters operate according to their license conditions and requirements. A bit of historical background is narrated in the formation of the Authority. The chapter examines the state of children's television policies and regulations in Botswana. There are always questions surrounding different Authorities, therefore this chapter looks at the independence of BOCRA in regulating Botswana broadcasters. This chapter discusses the concept of public service broadcasting in Botswana. The chapter looks into the BTV's issue of broadcasting without a license while other stations are required to obtain a license. National identity and culture is discussed in this chapter as well as cultural preservation and protection. The chapter discusses children's programs and local content, and the two children's local programs, *Mantlwaneng* and *Silent Shout* are investigated. Children's television programs are also discussed from eBotswana's point of view. The station's general manager expressed his dissatisfaction about children's television in a Botswana stating that the market that was not profitable. Children's advocacy groups play a pivotal role in advocating for children's rights and welfare. Therefore, advocacy groups operating from Botswana who are major stakeholders in children's television were interviewed and their responses were analyzed in this chapter. Other stakeholders who were interviewed were selected station managers, executive producers, producers, programmers and independent producers in Botswana.

##### **4.2 Childhood perspective**

All cultures have a concept of childhood, and a culture's particular conception of childhood will vary according to 'boundary, dimension and definition' (Archard in Buckingham 2002, p. 196). With these different concepts of childhood, each construction of childhood will reflect the culture's beliefs, attitudes and priorities (Keys, 2004). Television regulatory framework might vary from country to country, but in the sphere of public service broadcasting, children's television content ought to keep with the principles and objectives of a public broadcasting service because children's programming has been at the 'heartland of public service broadcasting

since the early days of radio transmission', which later gave 'birth' to television (Enli 2008, p. 1).

Buckingham (1998) believes that a child is an ongoing process, which is subject to a considerable amount of social and historical variations. On the other hand, Sweeney (1996) defines children as 'developing beings' with unlimited potential (p. 16). In Botswana's social and legal context, a child is defined as someone who is 18 years and below. Children's definition and concept differ according to different societies. Sometimes the definitions and concept contradicts themselves. When children demand their voices to be heard, normally they are 'oppressed' just because they are children and sometimes they are criticized for putting up demands. It is surprising because sometimes children are seen as "innocent, natural and in need of protection, whilst on the other hand they are regarded as undeveloped, irrational and incomplete beings who must be disciplined and civilized" (Keys 2004, p. 58).

Buckingham argues that the construction of the child is both negative and a positive enterprise because it involves attempts to restrict children's access to knowledge about aspects of adult life (notably, sex and violence) and yet it also entails a kind of pedagogy – an attempt to 'do them good' as well as protect them from harm. He argues that the central tenet of public service provision for children is the pedagogical motivation. However, he adds that more recently the increased 'commercialization' of children's television and the apparent retreat from the public tradition have generated a growing body of research and debate. There has been concern about the decline in programming for children and the extent in which production is increasingly tied up to merchandising. The other challenging questions are about policy, regulation, 'taste cultures' of children, and strategies in which their specific needs as audience are defined. It is very important to treat children as part of the society, to make sure that their rights are met. If there are no policies set yet in Botswana, the international convention could work as a guiding tool for the betterment of children's television.

#### **4.3 International Conventions**

Children's television policy and regulation tend to be a challenge to most stations in from developing countries. Research has shown that televisions stations from developing countries operate children's television without policy and regulations but if there are any, they are usually not put into practice. Interestingly, International conventions guidelines are used by these broadcasting stations without children's television policies. A global focus on children's television was initiated in 1995 at the first World Summit on Television for Children in Melbourne, Australia. Six world summits have been held since 1995, the second summit was held in London, England in 1998, the third World Summit in Thessaloniki, Greece in 2001, the fourth World Summit in Rio de Janeiro, Brazil in 2004, the fifth World Summit in Johannesburg, South Africa in 2007, the sixth World Summit in Karlstad, Sweden in 2010 and the seventh World Summit in Kuala Lumpur, Malaysia in 2014.

The International Children's Television Charter drafted at the World Summit on Children and Television in Melbourne, Australia in 1995, set the tone and principles to guide broadcasters, producers, and policy makers. The International Television Charter as well as the African Charter on Children's Broadcasting set in Ghana in 1997 has been used widely in setting the backdrop for policy development in some of the African countries. The Charter has also been modified by different regions, for instance the African version of it at [<http://www.nordicom.gu.se/clearinghouse.php?portal=linkdb&main=Africachapter7.php>] includes radio and emphasizes educational needs and protection from commercial exploitation. In fact some of the principles and actual drafted clauses have been lifted verbatim from some of the African countries children's policy and regulations such as South Africa. In jurisdictions that do not have specific regulations around children's content, the Charter process that began in Melbourne in 1995 has been used as a framework for children's programming (Brazil, 4<sup>th</sup> World Summit 2004). The Charter has been used in a variety of ways such as 1) as a checklist to assess how well the needs of the child audience was addressed, 2) influencing programme policy and company policy development, 3) to evaluate television license application and as a guide for use in government funding decisions, 4) as a funding principle for legislation (Children's Television Act, Phillippines). The Charter is well defined and could be of assistance to many broadcasters without children's policy. BTV has not yet domesticated the Charter hence the station managers failed to explain why the station has not developed its own children's policy and regulations. During an interview with BTV channel controller, Mrs Polly Bothongo, she stated that they rely on international conventions as a guiding tool in the absence of the station's children's television policies. The channel control did not commit if the station adopted the 2004 Charter adopted in Brazil as mentioned above. It is noted that Botswana has a broadcasting body which regulates all broadcasters in the country, BOCRA. The authority was mandated to implement the Media Practitioners Act that was criticized by the media practitioners.

#### **4.4 Regulatory framework in Botswana**

This section looks more closely at the policy and regulation practices in children's television in Botswana. For one to understand policy, there is a need for a thorough research on policy literature. Botswana's policy and regulation system provides that government as the law-makers and policy-makers, creates the legal framework with prescribed aims and objectives for the communication sector, to be carried out by the regulator, Botswana Communications Regulatory Authority (BOCRA).

Literature has shown that prior to proposing broadcasting policies and regulation, different stakeholders are requested and encouraged to participate in policy public hearings and forums. Botswana as a developing country and a new entrant into the television industry, could benchmark from developed countries that have best practice in regulating children's television. For example, Australia and South Africa consult the public through the relevant authority when it comes to television policy-making. The process is a sign of democracy, to allow the public to have a say in policies, regulation and laws that are going to affect them and their children in

future. This also gives the Authority independence to run their affairs without any interruption from the government.

Interestingly, Botswana established a new Authority in 2012 called BOCRA. The independent body is mandated to regulate and allocate the airwaves spectrum. Just like in other countries identified for this study, the Authority is led by a Board of Directors who are expected to meet targets and also carrying out their responsibilities. The Board's responsibilities are set out clearly in the *CRA Act 2012*, and Section 6 states that the Board should:

- Impose administrative sanctions and issue and follow-up enforcement procedures to ensure compliance with conditions of licences, permits, permissions, concessions, authorities and contracts;
- At the request of the Government, represent Botswana in international regulatory and other for a concerning the regulated sectors;
- Advise the Minister on matters relating to the regulated sectors and proposed policy and legislation for those sectors;
- Take regulatory decision in an open, transparent, accountable, proportionate, and objective manner and not to show undue preference to any person or organization.

The responsibilities of the Authority are well articulated in the *CRA Act 2012*, but there is a lack of policies and regulations that speaks of children's television and this leaves a room for broadcasters to abuse or deny children's right to information and edutainment. The *Broadcasting Act 1999* (Cap 72:04) leaves a lot to be desired because there are no regulations that holds broadcasters accountable if they don't children's television programs compared to other Acts from different countries. For example, Australia has Children's Television Standards (CTS), the United States has *Children's Television Act 1990* (CTA) and in South Africa, the *Independent Communications Authority of South Africa Act 2000* talks extensively about children's television programs and what is expected from the broadcasters.

The *CRA Act 2012* does not create an environment that promotes citizen empowerment ensuring freedom of expression and enhancing pluralism and diversity in the media. Even though the Authority was established as an independent body, there are doubts if it is fully independent because the government assists the administration of the authority financially and by so doing, this can compromise the independence of the authority. Due to this arrangement, the government seems to have a lot of say in the authority's operations through the Minister of Transport and Communications. The independence of the Authority is also questionable because according to Section 4 (1) of the *CRA Act 2012*, BOCRA is headed by seven Board members, of which the Chairperson is appointed by the Minister of Transport and Communication. Board members are selected taking into account their academic and their personal experience and

expertise. The Board members are required to submit the Strategic Plan to the Minister of Transport and Communications.

Whereas the responsibilities of the Authority are well articulated in the *CRA Act 2012*, the Act does not say much about children's television. The Act leaves a lot to desire because children's television is not catered for, leaving a room for broadcasters to abuse or deny children's right to information and edutainment. Countries with the best practice in children's television such as Australia has Children's Television Standards (CTS), the United States has *Children's Television Act 1990* (CTA) and in South Africa, the *Independent Communications Authority of South Africa Act 2000* talks extensively about children's television programs and what is expected from the broadcasters.

#### **4.4.1 The Broadcasting Authority in Botswana**

In 2012, the Parliament of Botswana through Botswana *Communication Regulatory Authority Act 2012* (CRA) established an independent regulator called Botswana Communications Regulatory Authority (BOCRA). The mandate of the authority is to regulate all the communication sectors in Botswana which comprise telecommunications, internet, communication technologies, radio communications, broadcasting and postal services (*CRA Act, 2012*). The Act came into effect on the 1<sup>st</sup> April 2013 replacing the *Telecommunication Act 1996* and *Broadcasting Act 1999*. The *Broadcasting Act 1999* established the National Broadcasting Board (NBB) which was responsible for licensing and regulating the broadcasters. BOCRA took the administration of NBB but did not repeal the broadcasting regulations that were used under the *Broadcasting Act of 1998*.

The *CRA Act 2012* was motivated by the new trends of communications convergence practiced in some other countries. In an interview with the Authority's representative, Masego Jeremiah, explained that the establishment of BORCA was in line with improving broadcasting service delivery. The Authority is aligned with new trends of regulating broadcasting and communications, where the Authority provides two aspects of regulatory framework; structural regulation and behavioural regulation. In behavioural regulation, the authority recognizes that children have to be protected from harmful material, hence Section 37 Cap, 08:01 of the Act states that without prejudice to the provisions of section 178 of the Penal Code a licensee shall, where a program to be broadcast or re-broadcast is not suitable for children, advise or warn members of the public accordingly.

The Act brought new dimensions into the broadcasting industry because there is a provision enforced in the license conditions called the 'watershed periods'. This is whereby sexual and violent material are not expected to broadcast when a larger number of children are expected to be watching. The 'watershed' is explained by Blumler (1999) as certain specific hours which broadcasters should presume that children could be in the audience and should not therefore be inadvertently exposed to harmful content. This is a concern in Botswana television landscape

because these types of regulations are not monitored. For example, some graphical music videos are sometimes played during the day when children are watching but because there is not a monitoring mechanism, broadcasters violate this provision. There is a belief that someone from the public should report the matter until appropriate measure could be taken against those who violate the provision.

It seems as if the Authority is more concerned with infrastructure and generating revenues with less focus in monitoring what the public consume. The authority approves broadcasting equipment used by broadcasters and therefore broadcasters are not allowed to use any equipment that is not approved by the Authority. Ms. Masego Jeremiah, head of broadcasting and content explained for one to obtain a license,

The applicant is requested to define their targeted market and the programming format. We will then assess the proposal that is put before us if it fits our market. It is unfortunate that in Botswana we don't have children's television channels (channels specifically broadcasting children's programs) and that is why we do not have children's television regulations. Broadcasters decide on the number of children's television programs that they want to programme. I must highlight that it is very difficult to penalize someone for not broadcasting children's television programs whereas there is no such provision of content quotas in television. If there was such a provision, then broadcasters will be expected to comply (M. Jeremiah 2013 pers. comm., 27 June).

The society's expectation is that the Authority has to monitor all broadcasters' programming to check if they adhere to the regulatory framework. But according to Jeremiah (2013 pers. comm., 27 June) the licensees can only be held accountable if they do not practice what is stipulated in their license conditions only, which put child audience at the receiving end. Contrary to what was said by Jeremiah, the African Charter on Children's Broadcasting states that African broadcasting Authorities have responsibilities to draft regulations that are inclusive, catering for the needs of children. Interestingly, the Children's Television Charter also emphasizes that governments, production houses, distributors and funding organisations should recognize both the importance and vulnerability of indigenous children's television, and take steps to support and protect it (Children's Television Charter, Melbourne 1995).

#### **4.5 Media Practitioners Act**

The government of Botswana passed a controversial Act known as the *Media Practitioners Act*, 2008. Before the Act was passed into law, the media practitioners were advocating for the Bill to be repealed because the media practitioners were of the view that the Government of Botswana is tampering with their freedom of expression and freedom of the press. It must be acknowledged that the media Act set the parameters and guidelines through which media operates (Freedman, 2008) but the media practitioners in Botswana felt that the government had a hidden agenda in enforcing the Act. There are statutory instruments in Botswana that guides in



the operations of the media but there is no Broadcasting policy of which this study is questioning.

According to the Media Practitioners Act (MPA) the Act defines a media practitioner as someone who is engaged in the writing, editing or transmitting of news and information to the public and it also includes a broadcaster under the *Broadcasting Act* (MPA, 2008). The media practitioners questioned the motive of the government in introducing the Act over self-regulation that had been practiced since independence. There are provisions within the Act that raises more questions than answers and it is worrisome to the media practitioners. For example, the Act requires each and every person who wants to practice in Botswana to register with the newly formed Botswana Press Council. The Act is not explicit in terms of when the general membership can call a meeting to air their grievances if there are any and this on its own sends mixed feeling to the members. The fact that the minister is responsible to elect the committee members makes it even more difficult for the media practitioners to have ownership of the Act. It is not clear from one's reading of the Act and there is no rationale on why the minister should be conferred with so many powers. The Act is also contradictory because Section 4 states that the Council shall operate without any political or bias or interference and that it shall be wholly independent and separate from the government. However, the government through the Minister of Science and Technology has a say in the operations of the media practitioners' council.

The MPA brought debates among the public and opposition political parties. Opposition political parties demanded that they should also be given airtime to publicize their party issues in the State funded public television station, BTV. The public is also disturbed by the growing trend of the government controlling the state media (Balule, 2013; Fambod, 2002; Tutwane, 2011). Botswana relies on Acts and other statutes to guide the media industry. Surprisingly after more than 50 years of radio broadcasting and 16 years of television broadcasting, there are still no policies specifically for broadcasting. As a result, children's television policies and regulations are not given the attention that they deserve. Because of this oversight and lack of children's policies, this study suggests possible policy consideration that could be used as guiding principles in the children's television industry in Botswana.

#### **4.6 The Authority's independence**

The debates about Board members' appointments loom large on the independence and effectiveness of various broadcast regulatory bodies. It is of common knowledge that there are challenges in pleasing everybody but 'what should be avoided is an appointment process that is perceived, rightly or wrongly, to be controlled by the government and one which fails to deliver the best possible group of people able to act independently and who have trust and respect of the industry' (Fombad 2011, p.215). The independence of the Authority is only guaranteed by the *CRA Act* 2012 in terms of issuing licences and implementing of policies and regulations. It is of great concern to media practitioners that the Act gives the Minister of Transport, Science and Communications (MTC) many powers in the operations of the Authority. The Minister's

involvement shadows the independence of the Authority. For example, Section 29 (1) states that the Board shall submit an annual plan for the Authority at least three months prior to the commencement of each financial year for approval to the Minister and this shall include a budget for that financial year. Subsection 4 of the Act states that the Authority may request from the Minister whatever portion of the surplus funds as they may require for their income for the following financial year (CRA, 2012). The Minister has excessive powers to the extent that crucial appointments of the board are done by him/her. Whereas the board is expected to be deliberating on other issues like sitting allowances, the Minister determines the remuneration of the Board members and this does not sound right since the Board is considered independent. As an independent body, it is expected that they determine all the expenses and revenues. Ideally the Authority has to collect license fees to be used in the daily operations of the organization rather than depending on the goodwill of the Minister who could easily use the budget to influence the Board for political gains (Fombad 2011).

The selection of the board members could be made public to reduce complaints from the society on whether the board is independent or not. This could involve all stakeholders including members of the opposition political parties. Currently the minister is the only one who selects the board after nominations made by the Authority. The current arrangement does not go well with the opposition political parties because they have no input in the selection. This could imply that the government has carte blanche when it comes to the staff of the Authority. There are many questions that could be asked by the public, who would doubt that the government of the day won't ensure that the position of the chairman and CEO is occupied by someone whose ideological stance is in line with that of the ruling party? Who is to doubt that that such situation won't hinder the principles of pluralism and free speech?

The government of Botswana could take a leaf from *ICASA Act 2000* which states that member of the Board must collectively represent a broad cross-section of the population of South Africa. It goes further to specify that they must possess suitable qualification, expertise and experiences in the fields of either broadcasting, telecommunications policy, engineering, frequency and band planning, law, journalism, economics, business practice and finance. The society expects someone who possesses high qualification and has vast experience in holding high positions to be no pushover when it comes to decision-making. South Africa is used as a reference in this study because it shares similar governance strategy and has business relations to Botswana. It would be appreciated if BOCRA Board members were be selected by public nominations and through public hearings like in South Africa and some other countries with the best practice. As a principle of transparency and openness, "the selection process should also contain safeguards such as the appointment by an independent panel of generally well-respected citizens to ensure that neither the government nor any political party or particular interest group will be able to dominate the process (Fombad 2011, p. 215).

#### 4.6.1 State interference

Whenever people who hold positions in government offices do something that looks off their job descriptions, it always raises eyebrows and results in a public debate. Botswana Television (BTV) was involved in a public debate that questioned its independence as a public broadcaster. An expectation from the society is that BTV has to serve all Batswana regardless of political affiliation, gender, age, and economic status. The controversial issue that got the public talking was that the former Director of Broadcasting Service, Mogomotsi Kaboyamodimo read the Botswana Democratic Party (BDP) statement on public service station – BTV entitled ‘Address and Press Release by His Excellency the President of the Republic of Botswana Lt General Ian Khama on the current affairs of the Botswana Democratic Party’. The statement was from the ruling party but it was read by a government employee. The statement was read on the 20<sup>th</sup> August 2009 explaining the BDP’s decision to suspend their late and former Secretary General, Gomolemo Motswaledi for taking His Excellency, the president of Botswana, Lieutenant Sir Seretse Khama Ian Khama to court.

In this context, a civil servant and national resources were utilized to serve the interest of the ruling party. The opposition party, Botswana Congress Party (BCP) lodged a complaint with the National Broadcasting Board (NBB) (now BOCRA). In response, the NBB found the Department of Broadcasting Services (DBS) guilty of contravening Clause 5.1 of the code which reads “no broadcaster shall permit party-political broadcasts under any circumstances, except during an election period”. It ruled that the content of the broadcast was meant to advance the interest of the BDP. As part of the ruling the NBB ordered BTV to avail free airtime to opposition parties to address the nation on any topic. Following the NBB ruling, instead of the government complying with the NBB ruling, the then Minister of Communications, Science and Technology, Pelonomi Venson-Moitoi, withdrew the Code of Conduct for broadcasters revealing that it had no force in law.

Prior to the 2009 general elections, the then regulatory authority NBB, in consultation with the media houses and media practitioners drafted a code of conduct that would guide them on how to cover the general elections. The idea of the general election code of conduct did not go well with the Minister of Communications, Science and Technology, Mrs Pelonomi Venson-Moitoi. Since the *Broadcasting Act*, 1998 gives the minister excessive powers, she argued that the proposed Code of Conduct must be repealed because it was not legal. She contested that the *Broadcasting Act* of 1998 only talks of the three tiers, public broadcasting, commercial broadcasting and community broadcasting. It does not include state-owned broadcasting and by so doing the regulator cannot dictate to them on how to cover the 2009 general elections. The issue did not go well with the general public because the government had been silent about the provision and they only queried it when they were asked to comply with the new developments. This was a sign that the government media was not complying with the Broadcasting Act that was meant to control all the media houses.

Another incident that proved editorial interference and control of the station by the government was in 2001 where a video documentary was pulled off the air a few hours before its broadcast. The documentary was produced in-house by Chris Bishop who happened to be a South African citizen but got a job with BTV. Bishop, a short-lived news editor and current affairs producer at BTV, provided direct evidence in 2001 of the government's rigidity over program content. According to Good (2008), in an affidavit before the Lobatse High Court, Bishop provided first hand evidence of how the then vice-president Sir Seretse Khama Ian Khama intervened to stop the airing of a documentary on the hanging of the convicted murder Ms Marietta Bosch. There were incidents of harassment against Bishop reported by the media whereby he was directly threatened by Andrew Sesinyi, the then Director of Information and Broadcasting Service. Bishop left for South Africa, leaving the station because he felt that there was too much control and censoring of programs by the top government officials, something that he felt was against his media ethics. BTV as a public service broadcaster (PSB) is expected to be independent from the government and adhere to principles of a PSB.

#### **4.7 Government bureaucracy**

The Botswana government had always been criticized for media monopoly. The state owns a public service television, two radio stations, a magazine and a newspaper. The last time broadcasting licenses were issued was in 2007 and it was issued to Duma FM. There was no television station that had been licensed in recent years, to provide television viewers with alternative programming. BTV as the only state-owned public television does not cater for all Batswana because people were not happy with the stations programming that lacked diversity. For example, an independent local television producer Moabi Mogorosi, complaint of the abuse of the public resources and the government bureaucracy at BTV (National Broadcasting Board Conference, 2011). He criticized the state-owned television station for giving a lot of time-slots to government departments' productions and sidelining the independent production which could bring program diversity in the station.

As if that was not enough, children's television programs producers at BTV complain that they are made to wait for a long time before their program concepts can be approved and this is because the review of the programs and concepts has to go through different stages which involves managers within the Department of Broadcasting Services (DBS). The whole idea is to investigate if the programs were presented in an appropriate manner and if they reached the intended audience. Surprisingly this process only involves station managers and it cannot pass without their endorsement. The producers see this process hindering the production progress because there cannot be any conclusions until the whole management team is in agreement. Producers complain that some of the management team do not possess any television skills and they are not fit to sit on the panel. Bothongo, BTV channel controller, dismissed the producer's arguments and highlighted that:

There are a series of presentations to different board levels to approve the new programs concept. These different departments may share their views until a final decision is reached on the program. These are very important people who have been given responsibilities to run DBS and the team is comprised of the Director of DBS, the general manager of BTV, the general manager of Radio Botswana (RB) and the general manager of the engineering department. The engineering department is included because we also have to look at the technical aspect of the production. They will have to look at whether they will be able to support the proposed program. Once every step has been followed and all is agreed, then the project can be implemented (P. Bothongo 2013 pers. comm., 4 April).

As mentioned earlier, there was no regulation at BTV that could be used as guidelines in television productions. The station relies on other regional and continental stations policies and regulations as a guideline. Since BTV's employees are considered civil servants, therefore they were expected to take orders and directives from the authorities. Decisions affecting the junior staff are taken by the senior management staff on behalf of the juniors. The management decides on which programs go on air and which ones are scratched out. As a government-funded station, all the productions are expected to be in line with the government development plans and policies. Though this arrangement can do well to the government, it could work against the producer's development because it might resort to self-censorship which sometimes hinders the producer's artistic creativity. This study examines the state of children's television policies and regulations in Botswana to understand how it stands with other policies and regulations from other countries with 'the best practice'.

#### **4.8 Regulating children's television in Botswana**

Children's television must be regulated at all times for the well-being of the children's community. Regulators should enact or enforce regulations that could protect and develop child audience cognitively and socially. Children should be protected from material that could harm them socially, morally and psychologically. It is important for broadcasters to provide programming information as another strategy of protecting children from watching harmful material. This could give parents an opportunity to know what kind of material a program is going to contain. Parents will then be able to make an informed decision on whether children should watch that particular television program and this can be announced before the program begins to broadcast. For example, "The following program contains scenes of mild violence and some bad language and may be unsuitable for young children" (Mendel & Salomon 2011, p. 30).

Television is one medium whereby commercial broadcasters can contribute socially or cognitively to the development of child population. Neglecting children's television programs by some television stations violates CRC's principle of access to information. However, Hodge & Tripp (1986) argue that children's television is notoriously given the smallest budgets and least attention, and economic reasons are too often justified by reductive assumptions about

children's semiotic abilities. It seems that giving children good programs that are tailored to children's needs is used as the main claim that adults would not watch them with enjoyment. This attitude could lead to broadcasters neglecting children's programs if there are no policies and regulations or monitoring mechanisms. Broadcasting licenses awarded to different broadcasters' in Botswana do not impose any regulations or conditions to cater for a child audience. It is left to the broadcaster to decide whether they want to produce children's programs or not. The fact that it is not enforced anywhere in the *CRA's Act* 2012, broadcasters then believe that it is secondary to produce children's television programs. BTV's Head of Programs, Mr Solly Nageng narrates the stations operations and the strategies that help them to keep to the ideals of public service broadcasting.

We don't have any policy document at BTV that we can show as our own. But we have production meetings every morning to brainstorm just like many other stations. In these meetings producers pitch their program ideas and we look into them if they are relevant and appropriate for children. In the absence of children's policy, we rely mostly on international conventions and we benchmark on other stations, both in the region and internationally (S. Nageng 2013 pers. comm., 12 April).

Clearly, the production of children's content and programming at BTV station is informed by the regional and international policies and conventions and there are no guidelines drafted by the station. The BTV Channel Controller, Mrs Polly Bothongo, outlined the station's practice and revealed why the station operates without regulations.

We look at other television stations as a reference to see what is happening there, and at the same time we also look at the government's initiatives in terms of children's programs. As a public service station we mostly look at what the government is targeting. Since our government is fighting HIV/AIDS, most of the time we try to align our programs along the HIV/AIDS issues. We also use some other factors to inform us about types of content to produce for children (P. Bothongo 2013 pers. comm., 4 April).

As mentioned earlier, the station is considered to be a government department by the authorities and therefore it is expected to produce programs that support government's initiatives and strategies. The government of Botswana preaches that children are the future leaders but it does not show that the government supports children's television programs. If indeed the government is moulding children to become the future leaders, the government could have them included in the television strategies. It has been observed that broadcasters manipulate children's television especially when the television is not regulated. For example, broadcasters could opt not to offer children's programs. Through television programs, children's community could be able to know who they are and where they come from. Children's cultural programs could help children to know their country and cultures. One principle of BTV is to uphold the ideal of national identity.

#### **4.8.1 Programs and local content**

This section investigates the development of children's local content programs and quality programming in Botswana. BOCRA is the independent Authority that sets broadcasting regulations in Botswana. At the time of writing this dissertation, there were no specific clauses in *CRA Act 2012* that speaks of children's local content. During the researchers field-work and research, it was learnt that local content is a production produced by nationals or residents of a particular country. The researcher must acknowledge that as much as there is no children's local content regulation in the Act, BOCRA requires broadcasters to produce and program 20 % of television local content and 40 % of radio local content. It is worrisome that the Authority does not spell out exactly what is considered local content. It is also a concern that the regulator does not state the production percentage allocated to children's programming as it is the international practice. BOCRA's Head of media and content, Ms Jeremiah confirmed in an interview that it is the responsibility of every broadcaster to ensure that they (broadcasters) comply with the local content clause. Broadcasters are expected to keep full records as a proof of their recordings, which are used during license renewal.

Conducting interviews with local producers, they declared that local content regulation is very important especially for developing countries' economic diversification. The regulation could stimulate and develop locally the production industry. It must be noted that local content could be very important for children's educational and cultural development which can be achieved through television.

From the empirical and observational research conducted, Botswana television stakeholders lack advocating for children's television programs. Clearly, nothing is said concerning children's television policies and regulations. Botswana can take a leaf from Australian television industry because Australia is considered as one of the best countries in the world when it comes to television regulatory framework. In Australia, commercial broadcasters are required to broadcast minimum levels of Australian content such as documentaries and drama. The standards require that all preschool programs should be of local content. The introduction of CTS in Australia was established to protect and develop the child audiences. Some regulations such as the local content brought economic boost to the independent producers and the industry in general. The regulation of local content was introduced to benefit the locals and to ensure that Australian audiences were able to watch Australian programs, as opposed to international imports. It was also beneficial to the Australians because it helped in creating cultural identity (Cunningham & Turner 2000).

Regulating local content is an international practice, it is not a new phenomenon in television industry hence it is very popular in developed countries with the best practice. Literature shows that in most of the times the regulatory framework works for the industry hence child audience are catered for. It is yet to be proven right in Botswana because some producers interviewed for this study opined that if the regulation is enforced in Botswana, there might be a shortage of local

content to fill the schedule because there are few television production houses offering television and video services. Tony Buru, project manager of *Makgabaneng* (TV and Radio drama), a non-governmental organization that focus on children's broadcasting programs objected to the introduction of local content regulation.

I am not in support of the local content requirement because we are still at an infant stage in television. As far as I am concerned, there is nothing much that BTV is broadcasting in regards to the local content programming. I know that Batswana might want to see at least one or two children's drama programs on BTV per week, but I don't think that is practical considering our small television. I would only agree with the content quota system only if we have many production houses that assist BTV to fill up their programming schedule. For example if we had a diversity of children's programs that we can choose from, then I would understand. But at this point in time it is very difficult to be talking about content quotas. (T. Buru 2013 pers. comm., 21 June).

However, some content producers and programmers, recognize the value and importance of children's local content. It must be acknowledged that Botswana has children from different economic backgrounds, from deep-rural and urban areas. Because of different social and economic backgrounds, children who reside in urban areas might know the importance of cultural and traditional values as compared to children in rural areas. The researcher is of the opinion that through children's television programs, all these sets of children can have the opportunity to learn from children's television programs. As noted above, Botswana being culturally rich, it can use the medium of television to preserve and cultivate its culture and traditions. To promote and encourage cultural productions, financial incentives to independent producers could be availed. This could enable the producers to create more programs. It is unfortunate that BTV prioritizes its budget to support the government in delivering national programs such as *Poverty Eradication*. This scenario leaves children's television undeveloped because the focus is not on children's programming.

During an interview with BTV General Manager Bontle Mogotlhwane, she confirmed that BTV has only two locally produced children's television programs. Like many other developing stations, BTV relies on international programs such as cartoons and drama for the child audience. Financial constraint is always used as an excuse to defend international content against local content. The continuous broadcasting of international content is criticized by independent local producers who believe that BTV should invest the tax-payers money into the local content. BTV receive funding from the government which it is argued to be insufficient to cater for children and adult's television programs. BTV channel controller, Bothongo indicated that:

It is very important to produce children's local content, but I must admit that it is disappointing that we are not doing enough. We broadcast more international programs compared to local content. Our objective is to increase children's local content, but honestly speaking our budget is very low and obviously this impacts negatively on



children's programs. We have slots dedicated to children's programs but the other problem is that there are few independent producers who specialize in children's programs. (P. Bothongo 2013 pers. comm., 4 April).

As noted above, insufficient programming of children's television programs at BTV impact negatively on children's communities. Children are disadvantaged to enjoy what other children are enjoying in other countries such as South Africa. Though the television landscape is underperforming compared to the South African children's television environment, BTV has two in-house children's programs, *Mantlwaneng* and *Silent Shout*. These programs are beneficial to child audiences, psychologically, socially and to some extent economically. Some children started as presenters of these programs and later became reputable presenters and actresses both in Botswana and South Africa.

#### **4.9 Children local program findings**

##### **4.9.1 Children's local programs on BTV**

This section analyzes the two locally produced children's television programs broadcast on BTV being *Matlwaneng* and *Silent Shout*. The ten episodes analyzed for this study were broadcast every week from the 24<sup>th</sup> August, 2013 – 25<sup>th</sup> March, 2014. Before going into the discussion of the two children's local programs, this section briefly looks into what theorists think about children's television landscape. The section has the following aims: To investigate the children's television importance, programs' format, content, studio design, presentation and interviews.

Television continues to play a vital role in children's everyday lives and in the process of socialization. There is no doubt that the introduction of new media platforms have made an impact in the way that children receive information and entertainment, but research shows that television still attracts many children. Television is an important learning tool that introduces children to different cultures and the world. It is noted that the introduction of other media technologies is a challenge. The researcher is of the opinion that the traditional broadcasting and different governments ought to review their regulatory frameworks, in order to accommodate the new media development and to benefit the children community in Botswana.

Berry (1993) argues that any discussion of new or old legislation aimed at reaching broad and diverse audience ultimately must return to the special needs of children. He explains that as they are in the developing years, forming early opinions about themselves and others in society, television can present images, portrayals, places, language patterns to children from which they can draw correct and incorrect impressions. Research revealed that children understand better through television thus it is argued that "children can understand a story from a younger age led to the construction of narrative television texts, with different lengths suited to the children's ages" (Fuenzalida 2012, p. 3). As much as television is very important in children's development, it needs to be monitored. Children should be shown programs that help them grow positively. Children learn quickly from what they see and the repetition of television images can

make them believe that what they see is true, either positive or negative. Berry supports the view that any “cultural information, if not modified by other traditional agents of socialization, for example, family, school, religious institutions and sometimes their peer group, can form the basis for becoming part of a child’s belief system” (1993, p. 292).

Berry’s argument raises all important and critical questions of whether BTV’s children programming provides a true picture and reflection of Botswana’s diverse people, cultures and demographics. Berry emphasizes what a children’s television programming should offer:

Children like adults desire a diversity of form and style in their public television offerings. Like adults, they need a level of creative diversity in their program content, style, format and characters. Children also need social development, to inform them of their place in the world, introduce them to the world of others, and offer content that will cause them to reach for ideas. All of these needs must, of course be placed within the framework of understanding that children are not miniature adults, but boys and girls who should have the type of program content that will need social, psychological and physical stages of development (1993, p. 294).

Kunkel (1993) establishes a different objective of a broadcaster. As much as broadcasters have to help in the development of children, Kunkel contends that from an economic perspective, the business of television stations focuses on attracting the largest possible audience at the lowest possible cost. This approach is fundamentally at odds with providing children’s television programs. According to McQuail (2003) media organizations, televisions inclusive “are social institutions that meet important public tasks that go beyond their immediate purpose of achieving profit and providing jobs” (p. 188). Children’s population in Botswana find themselves in a dicey situation, where there is no program diversity. There are no television news, drama, documentaries and informational programs for children. There is also no television station or channel that broadcasts children programs on current affairs, an absence that seems inexplicable given the role that television plays in children’s lives as a mediator of the world.

Although some scholars argue that whether television was designed for children or not, its main objective is to make profits (Schneider 1989), broadcasters should not ignore their social responsibility in helping children to develop into better citizens. Television provides not only information about the world, but also makes selections to see and understand the world. According to Frau-Meigs (2003), “mainstream media can and should provide children with varied opportunities to learn, communicate and create outside the commercial context” (p. 7).

As previously noted, television has become the children’s ‘best friend’ more especially in developing countries where the internet is limited. As mentioned earlier, scholars believe that children can learn about the world through television programs even if the programming does not have educational goals or objectives. For example, an entertainment program with pro-social content could bring more positive experiences and effective learning than the one built around

teaching formal content. BTV has the responsibility to fill up the gap that has been left by the commercial broadcasters for providing child audiences with the local content. There are many international programs at eBotswana, a terrestrial television station, compared to the local content which could be valuable and beneficial to Botswana's children community. This is echoed by Buckingham (1999) who supports the view that children should be exposed to the local content so that they can learn about their culture, values and norms. BTV currently produces and broadcasts less than five local children's television programs. The two selected programs are discussed in the next section.

#### **4.9.2 Mantlwaneng**

*Mantlwaneng*, translated as 'play house' in English, is a 24 minutes children's television magazine program that engages children through their peers (Presenters) to inform, educate and entertain. It is a presenter driven program studio based and with some inserts from the field. The program is divided to five segments:

- **Profile:** This is the first segment of the program that runs for five minutes. It is shot on location and profiles a child star who is excellent in a talent such as, academics, sports, performing arts. Presenters have the opportunity to interview the guests on location, for example, after a musical performance.
- **Itirele 'Do it yourself':** This plays for five minutes and it is purely studio based, where presenters make up a small artefact like a poster, Christmas card, pen holder etc, to showcase their talent and also to inspire children to be creative using their hands and make things they can use in their lives.
- **How things are made:** Runs for five minutes and shot on location to educate children how things are made. This segment may be shot in manufacturing industries showcasing a process of making different products such as soap, cheese, or mince-meat. The insets can also be shot from the rural areas showcasing a process for making more products such as a clay traditional pot, leather works, or traditional instruments.
- **Nature and animal:** Is a segment that is shot on location and runs for five minutes. This segment teaches children about a particular animal; what it eats, how it behaves, how it bears children.
- **Letter and jokes:** This is a segment where presenters read out letters from fans as a way of interacting with them and it takes four minutes. The presenters also tell jokes to bring a sense of humor into the program before the program fades to black.

*Mantlwaneng* is one of the programs that gave child audiences in Botswana content to associate with. This is the first program of its kind on BTV to really look at children's needs and their development. Research shows that children's television programs are expensive to produce though they don't make profits. Because of this financial reasoning, children's programs are not given first priority compared to adults programming. *Mantlwaneng*, translated as 'play grounds', is the only program that the kids looked up to when they wake up every Saturday morning for relaxation and as well as intending to learn from the program. I admit that the program was well thought out for Botswana children's community because children easily associate with and talk about it at schools, churches, homes and even at playgrounds.

As mentioned earlier, *Mantlwaneng* is a 24 minutes magazine program targeted at primary and secondary school children. The programs focused on children creating things for themselves. It had four segments within the each episode; profile, how things are made, Itirele 'Do it yourself', nature and animals, letter and jokes. These segments were produced in such a way that there was an entertainment and educational value derived. The children presenters, between the age of ten and fifteen were very energetic and articulate in their presentations. The children communities could identify with the presenters because they were Batswana children. The program was presented in English throughout which might have disadvantaged other children who are not conversant with the language. The language might have been a reflection that Botswana's culture has changing or it is changing because of the new generation hence Chan (2006) argues that "media content is a reflection of the culture and also a shaping force of the culture", (p. 12). There is a segment called 'Lets Dance', this is where a music videos of popular artists were featured and children presenters had an opportunity to relax and dance to the song of their choice. This was done with an impression that children watching the program also danced to the music video. In all *Mantlwaneng* episodes analyzed, there had never been tween or teen artist music video played in the segment. Almost all the music videos played were elderly videos, mostly hip-hop, R & B, Afro-pop and pop.

#### **4.9.2.1 Presenters' wardrobe**

The program presenters were dressed up in a questionable manner because their outfit exposed some of their body parts. The presenters were very casual to the extent that you can mistake to a kid who came to watch the program recordings. In 'Expressing Yourself' episode, two presenters were dressed on 'hot-pants and crop-tops'. Television is very influential especially to the younger generation. Children tend to learn very fast from the mode of television and always emulate or copy what they see on the screen. In the 'poem' episode, the Botswana Defence Force (BDF) elementary school sang in a group and with one of them reciting a poem. Like the program presenters, most of these children were singing dressed in swimming costumes though the poem was talking about education. The form of dressing could be associated to what they saw on television.

*Mantlwane*, in translation seems to send a wrong message to other children from the rural areas because of the dress code. Society expects children to dress properly especially in public. As presenters of the show, culturally presenters are expected to dress formal because thousands people, including those children who aspire to be presenters would be watching the show. That aside, BTV should be applauded for introducing children to television at an early stage. Child audience could connect easily with the children presenters, and this could make the viewers to learn quickly from the show. Commercial broadcasting in Botswana, argued that television programs have to bring revenues to the stations and as for Botswana children's television landscape, commercial broadcasters felt that it was not yet time for them to produce them.

#### **4.9.3 Silent Shout**

*Silent Shout* is a 24-minute teens' television talk-show program driven by two presenters, a male and a female. The name *Silent Shout* suggests young people who scream out in frustrations, seeking answers, attention and to be heard but in vain. It suggest that their shout is too silent to be heard thus providing them with a platform on television to air their views. *Silent Shout* is a weekly program aired every Thursday at 6pm and it is presented in Setswana and English. The presenters usually use a mixer of the two languages, and with experts mostly deliberating in English.

In a Setswana culture, it is considered a taboo to discuss issues affecting children, adolescents and teenagers with elders. This causes frustrations to teens because they usually have lots of issues affecting them, and they usually need guidance, support and counselling from the adults. This leave children and teens in the dark because they would have nowhere to discuss matters affecting them, be it in church, school, community gatherings and even in television productions. Society always expects children's television programs to be free of comments that could be seen disrespectful. These could be seen from children's programs on BTV, there was no provision for this population to air their views or success stories on any of the BTV programs until the introduction of *Silent Shout* in 2006.

*Silent Shout* television program gives teens a platform to discuss issues affecting them, all issues that young people encounter in life, be it social, developmental, and political. It also celebrates achievements by young people as a way of encouraging them to excel or do better in life.

As mentioned earlier, the Talk-Show program is studio based and driven by one presenter and four guests every week to address tweens and teens. In every episode at least guests are invited to share their own personal experiences and most of the time there is one expert who usually doesn't feature on the main program's discussion or debates. The expert is usually invited to participate and deliberate on what is being discussed on the day. This program has three segments of 8 minutes each. The first two segments allow teens to discuss the issue of the day, sharing experiences, perspectives and insight. In the last segment they are joined by an expert in

the field of the subject matter discussed. The invited guest will give guidance, counselling before the program is concluded.

*Silent Shout* differs from *Mantlwaneng* in terms of the topics that are discussed and in the manner in which the programs are presented. As mentioned earlier, the program hosts different guests and experts in the studio to discuss cultural, technological, social and political issues. These guests either have expertise, personal knowledge or stories and their narration is usually backed by voxpops, cutaways and interviews to convince the viewers about what is being discussed. Sometimes the producers of the show bring high-profile guests to discuss issues with the child audiences. Children always have someone that they follow in life, who is mostly regarded as their heroes or someone who inspires them such as celebrities. The appearance of the celebrities into these shows helps children to identify with the show and as well as boosting the children's programs television ratings. These celebrities range from music artists, football stars, actors or actresses.

It was difficult to find children's content related to psychology, social sciences, Botswana cultural programs and sports in the sampled programs, where a star or an expert on these fields was invited in the studio to share his or her views. The emphasis in the program was always on children's individual brilliance and Information Communication and Technology (ICT). These two appear more often in topics of discussions in different episodes. The emphasis of ICT in children's programs is in accordance with the Botswana Government policies and strategies of 'bridging the gap' in ICT between developed countries and Botswana. It is believed that ICT can improve productivity and thus serve as the driving force for a strong nation. The larger share of income from the Botswana government goes to the ICT infrastructure because it is believed that ICT infrastructure can enhance economic growth and improve the livelihoods of the poor as well as economic diversification. One such major investment in ICT was the East Africa Submarine System and the West Africa Cable System, launched in February 2011, in which the Botswana Government invested P70 million and P250 million respectively (Kebadiretse, 2011).

There ICT and individual brilliance episodes in these programs presented similar to the curriculum educational programs which are considered un-interesting to the child audience. In most cases, this model of presentation does not entertain the children audiences. There was lack of fun in the programs which leaves children wanting to see adults programming. It was believed that the concept and format of the children's programs was influenced by parents who usually want to see programs that are motivating and educational. These programs left much to desire because of 'individual acts' instead of 'teamwork'. The Setswana cultural values and norms are built around community work and teamwork, something that was lacking in children's television programs analyzed in this study. In the Setswana culture, normally people will perform tasks together to show the spirit of community work. These tasks could include building houses, harvesting, mowing and even song and dance. These acts show that no man is an island, people need each other for personal and community development.

The digital technologies and other changes established in the media landscape have a great influence on the culture of children and young people (Carlsson, 2002), where television itself can play an influential part in the family. This calls for parents to develop a keen interest in children's programming and being able to advocate for programs that can teach children Setswana culture. As technology is evolving, families tend to forgo Setswana cultural norms hence they focus on their children watching programs that are curriculum based and can help the cognitive development. Recently Batswana have join the education trend, where families put more emphasis on educating their children and they believe that education is valuable for the well-being of the nation as well as for their personal advancement (Chen, Lee & Stevenson, 1996). There is little use of music within the programs to excite the child audience, except the use of the songs to mark the beginning and/or the ending of the program. There is also a lack of original and contemporary Setswana children's music in the programs analyzed.

#### **4.9.3.1 Children Americanized**

As mentioned earlier, international programming has influenced Batswana children, especially children's television presenters. The influence more often comes from the western world and audience pick this up by the accent that children use when they speak English. The accent is Americanized to the extent that one cannot easily differentiate a Motswana child and black-American child. The constant use of American slang such as "yo", "bro", "whatup", "dude", "indahouse", "give it up" and many others have become a norm for *Mantlwaneng* and *Silent Shout* presenters. For example, in *Mantlwaneng*, in one of the episode "Expressing Yourself", the young male presenter introduced himself as "whatup, am yours AKA, T. H. A. B. A. N. G indahouse", instead of just saying "My name is Thabang" and the young female presenter introduced herself as 'Keitumetse AKA Kity-Kat'. All these introductions were done with an American accent. This could lead to debates on issues such as Americanization and cultural imperialism which impact on policy and call for some analysis in light of the Botswana local content regulations. This local content regulation must address both public and commercial stations.

In the same *Mantlwaneng episode*, "Expressing Yourself", the presenters went to the mining town of Orapa, about 1000 km from where normally the program is presented from. Children from this mining town aging from four to 16 years were gathered in a school hall to showcase their talents. The acts ranged from music performance, poems, and dance. The presenters conducted the event in English though there were children who could not understand the language. The first act was a young boy who was approximately nine years old and he recited an English poem titled 'Africa'. The poem was recited with an American accent which is popular with the young generation. One could see the individual brilliance of the child but the other person can argue that the Setswana culture of teamwork has been eroded because of the western influence. The producers of the programs focused on individual achievement and this could create a path for the upcoming generation. Promoting individualism diverts from the Setswana culture and could perpetuate the western ideology of 'one man for himself'. The programs could



echo Sillars (1991)'s argument that "all arguments are warranted by stated or implied values and are effective because the receiver of the message holds those values", (p. 129).

#### **4.9.3.3 Scheduling of the programs**

Despite the opportunity given to children on the two pro-social programs analyzed, there was still a lot of work to be done on scheduling the children's television programs. In analyzing the programs mentioned above, it was realized that there was a mismatch between children's social lives and scheduling of the programs. *Mantlwaneng* was broadcast on Saturday mornings, and during this time a good number of students would be attending Saturday studies. The station tried to make up for children by broadcasting during the week in the mornings. During repeats, most children are at school until around 1pm in the afternoons. *Silent Shout* is broadcast in the evening during prime time after 7 o'clock news bulletin. This was the time that children were expected to be home after a long day of school. As much as children might be home, children are usually reading and doing their school assignments or preparing for the next day.

#### **4.10 Children's commercial programming in Botswana**

eBotswana television finds itself in a situation whereby commercial television business in Botswana is still at 'infancy' stage and not doing very well in the market. The general manager of eBotswana Dave Cole said in an interview that the television market in Botswana is still very small, and what makes it even not profitable is that private companies rarely advertise on television but they will rather choose to advertise on radio and newspapers. The station has to come up with strategies that can boost and keep them in business. The general manager of eBotswana television, Cole acknowledges the importance of children's television programs but he argues that eBotswana television is still new in Botswana and has challenges to build the adult market first before penetrating the child market.

Children television programs do not form a huge part of our mandate here at eBotswana because the public service broadcaster is responsible to fill that gap and we are free to air commercial television station. We are an alternative medium of choice to the public. For example if you want to be educated, you can watch the children's television program, like *Sesame Street* on a public broadcaster such as BTV. This is not to say that we don't intend to buy children's programs in future. Some of children's programs are infotainment and educational. Actually you will find that most successful child programs are syndicated ones. The main reason why commercial stations buy children's programs is for the simple reason that it is expensive to produce them. There are many children's syndicated programs like *Bugs Bunny*, *Tom and Jerry* and *Spiderman*, are seen on television around the world. The producers of these programs are able to invest on high production quality because they don't encounter financial problems to produce them. They sell these programs in every territory and most children enjoy them. BTV as a public broadcaster is expected to produce children's programs even though they are not



producing enough. It is possible for them to invest in children's programs because different government ministries can put money towards these programs (D. Cole 2013 pers. comm., 21 June).

The general manager argues that BTV gets government funding to inform and educate people, whereas eBotswana as a commercial broadcaster is interested in profits making. One other role of the station is to act as an alternate for the child audience who wants to watch different programs from those that broadcast on BTV. Cole's echoes Kunkel's statement quoted in Berry and Asamen (1993) stating that from an economic perspective, the business of programming in television stations focuses on attracting the largest possible audience at the lowest possible cost. Kunkel (1993) explains that the economics of the industry are such that two key factors dominate decisions about what content can be scheduled and broadcast but this does not affect public service broadcasting. He argues that the material must appeal to the widest possible audience, an axiom popularly referred to as the Law of Large Numbers. Additionally, there is a bias toward presenting programs which can attract viewers with greatest potential buying power, also known as the Law of Right People (Kunkel, 1993).

Cole (2013) argues that financial muscle gives international producers and distributors an advantage to dominate children's television market in developing countries. American big film and children's television programs distributors such as Warner Bros, Disney World, Entertainment One, Lions Gate Entertainment and Viacom can afford to give stations children's programs such as *Ben 10*, *Spiderman*, *Batman*, *Barney & Friends* and *Dinosaur* for free because they get profits from other sources such as licensing, distribution rights on merchandise; t-shirts, caps, pens, and lunchboxes. Producers and distributors make huge returns on program investments through the merchandising and on the other hand children get to enjoy watching these programs. The idea behind this is push promotions and advertising because children become very close to the characters to the extent that parents are forced to buy the merchandise whenever children see them advertised on television. The landscape of children's television in Botswana is different in the sense that these programs are not accessible on public service broadcasting or commercial television, and Cole said children have an option to watch the programs on a pay television.

The eBotswana television general manager revealed that the station is still restructuring after acquiring shares from the local company and therefore it currently doesn't have children's editorial guidelines. He acknowledged that the station follows the code of practice stipulated in BOCRA's license conditions. He declared that BOCRA is a light touch regulator and it does not impose children's television standards. The few regulations available concerning children states that there should not be any advertising of alcohol during children's programming window period. Section 20 of the Act explains that without prejudice to the provision of section 178 of the Penal Code (relating to obscene publications) a licensee shall, where a program to be broadcast or re-broadcast is not suitable to be exhibited to children, advise or warn members of the public accordingly. During children's window period, companies that usually advertise are

those producing and manufacturing children's products such as, Kellogg's cereals, monster pops, school clothing, toys and anything that targets child audience. Cole explains that children could benefit from the programs and he appreciates what local content productions can do to the child audience.

It is very interesting in Africa because there are many different dialects and languages. In Botswana there are different dialects as you move around the country from North to South and the same thing like in South Africa. For example, there is a children's program on eTV South Africa called *Cool Catz* which is also broadcast on eBotswana even though it is produced in South Africa. In this children's program, you will find same episodes in different languages, Setswana, Sesotho, and in isiZulu. What this program is doing is to get kids at a young age to understand different languages easier. The programs educate them that there are other different languages out there. It is important to have a program like *Cool Catz* in Botswana. It is funny and an amazing thing with children is that they like to see their friends on television, and once they see that, they would also want to be on television. *Cool Catz* is a good program because children learn easier through others. (D. Cole 2013 pers. comm., 21 June).

Producing children's television programs like *Cool Catz* can benefit both children and television stations. There are economic benefits for free-to-air commercial broadcasters and there are also social benefits for children, such as entertainment. As mentioned earlier, eBotswana does not produce children's programs and this is a disadvantage to the children community because children miss quality children's television programs that could be produced from eBotswana as a commercial station. Catering for the child audience gives them a chance to develop socially or cognitively from the programs that are made specifically for them. The station shows mostly adult programs because the station's policy is to focus on the adult market first priority. eBotswana broadcasts few local productions and mostly adult international content acquired from their sister station in South Africa, ETV.

It is important that civil society creates and activates discussion forums about the programming practices and standards that guide television stations, which gives more responsibility to the operators and the audience. In this sense, in relation to children's television, it is important that Botswana, represented by parents, educators and teachers, viewers and consumer associations, children's protection rights units, lobbyists and other interested parties have more informed, active and critical voice with respect to children's television regulations and its non-compliance.

#### **4.10.1 Children's advocacy groups: The case of Botswana**

#### **4.10.2 Interview findings**

In Botswana there seems to be a lack of cooperation and understanding the benefits of working together between regulators, children advocacy groups, policy-makers, and broadcasters. Advocacy may happen in three steps: national, regional and international groups for children

operating in Botswana should take a leaf from children's television advocacy groups from countries with the 'best practice' in children's television. These advocacies groups operating in Botswana can also advocate for a better children's television environment. They can commission studies to establish the extent in which Botswana government can recognize children's television as an issue requiring a substantive body or committee. As much as the groups are focused on welfare issues, the groups can also make informed decisions by contributing to the development of children's television policies and regulation. For the benefits of all children television stakeholders, the policies and regulation could be made clear, well documented and very easy for the public to understand. There are children's advocacy groups working in Botswana, but these groups are not media/television specific advocacy groups like in other countries. The advocacy groups and organizations operating in Botswana include, UNICEF Botswana, Save Our Soul (SOS), Child-line Botswana, Children's Centre, Gamodubu Children's Village, Mochudi Rehabilitation Centre, Ramotswa Centre of the Death and Child Protection Services under the Ministry of Local Government, Department of Social Services. Child Protection Services is a government department mandated to provide optimal protection for all children's rights in Botswana. The department also liaises with other children's advocacy groups to discuss issues affecting children and make recommendations to the legislators. Advocacy groups that participated in this research are concerned that the policy makers, the authority and broadcasters are not doing enough to provide the child audience with children's television local content as well. They also criticize the broadcasting Authority for not enforcing policies and regulations on broadcasters that can benefit the television child audience. They attribute this to lack of interest in children issues and their development.

Botswana is well known in Africa for its sound governance and several social safety nets which boosts children's welfare such as, "supplementary feeding, social and orphan assistance. Usually the purpose of such schemes supports those unable to obtain a minimum standard of living" (Bar-on 2002, p.26). The government of Botswana is providing 'food baskets' or supplementary feeding to destitute and other people with clinical malnutrition. According to Baron (2002), the feeding program is an expansion of the food aid program that started in the eve of independence in 1966, but was later stopped apart from the remote area dwellers or malnourished children less than five years of age. School-going children from primary and secondary schools continue to enjoy the feeding scheme and this scheme ensures "a critical source of nutrition for children up to their teens" (Baron 2002, p. 29). The Botswana government social schemes keep on increasing depending on what governmental, non-governmental organizations and advocacy groups find out as they do their assessments on their day-to-day social operations. Currently children who have lost their parents are incorporated into the social assistance scheme regardless of their family backgrounds. The advocacy groups and non-governmental organizations are focused on providing social welfare services to orphans and vulnerable children. With the government entrusting them to look after the children's community and administering different aids, surely they can liaise with children's television experts to get ideas and then contribute in policy and regulation decision making on children's television. This could be achieved through

advising the government of the day about the importance of enforcing laws that can govern broadcasters.

Unlike other developed countries where advocacy groups seek ways to hold the media fraternity accountable through different media Acts and guidelines, in Botswana, the advocacy groups that exist are not media or television focused, they have other priorities as mentioned earlier. Having articulated what other children's advocacy groups are doing in other countries, the researcher believes that the organizations based in Botswana could take initiatives to emulate or benchmark from them. With a population of about 2 million, there seems to be many social problems facing the country because of the continuous introduction of new social schemes. The government is taking a lead in children's issues and their welfare. The country faces an overwhelming number of orphans and vulnerable children. Because of the growing population and social-ills, there are 'a total number of 49, 301 orphans and 25, 483 vulnerable children registered in Botswana by March 2008 (Ministry of Local Government, 2010). The government of Botswana prioritized the issue and it led to the establishment of the *Children's Act 2009*.

The *Children's Act 2009* as mentioned earlier does not focus on children's television. Even though its main purpose does not focus on children's television, it has a provision relating to interaction with the media and how children's issues could be handled. For example, how the media is expected to handle cases of minors who are in conflict with the law. When asked about the Children's Television Act in Botswana, the head of Child Protection Unit from the Ministry of Local Government, Ms Ookame Mokabathebe reiterates that;

There is no Act that is specific to children's television programs. There is only Children's Act of 2009 which is currently being implemented. We should start seeing some deficiencies and gaps in the Act, especially in relation to the media and the management of children's issues. Broadcasting is one area that we could do better, and maybe in the review of the next Children's Act we could have children's broadcasting statutes (O. Mokaathebe 2013, pers., comm., 25 June).

Mokaathebe acknowledges the importance of Children's Television Act in Botswana and she recognized that there are loopholes in the Act. She also acknowledged that the Act was newly established in 2009 hence it is being tested. The Children's Act Bill was tabled by the minister of Local Government Dr. Margaret Nasha with intent to protect the children's rights. When the Bill was discussed and consultation carried out through various stakeholders such as Dikgosi and Members of Parliament (MPs), there was no media consultation to add into the draft. During the interview with the researcher, the Children's Protection Unit Coordinator promised to raise issues pertaining to children's television which might go a long way in helping the children's community to benefit from the Act. The Children's Act 2009 and regulations provides an overarching framework for the coordination of the national response on children. It is in the same Act that children's media concerns like children's television programs regulations could

have been addressed. The Act established the National Children's Council, and its functions include:

- To coordinate, support, monitor and ensure the implementation of children's laws and programmes by sectoral Ministries.
- To guide sectoral Ministries, interventions as they relate to or impact on children.
- To advocate for child centred approach to legislation, policies, strategies and programmes;
- To advocate for a substantive share of national resources to be allocated to children's related initiatives and activities.

(Ministry of Local Government, 2010)

The council comprises different ministries and members who work directly or indirectly with the children's community;

- Permanent Secretary, Ministry of Local Government or his or her representative.
- Permanent Secretary, Ministry of Labour and Home Affairs or his or her representative.
- Permanent Secretary, Ministry of Education or his or her representative.
- The Attorney General or his or her representative.
- Six other persons, in their personal capacities, appointed by the Minister in consultation with the Chairperson from among persons and non-governmental bodies who represent children's interests and rights.

(Ministry of Local Government, 2010).

Even though there are different departments that deal with children's issues within the government departments, there seem to be coordination challenges. Ministries work independently in performing their mandates, something that might be overlapping with another ministry. Mokaathebe expresses her frustrations on how good intentions from one ministry can negatively affect the ministry:

As stakeholders working with children and the media, we don't get to meet regularly but by coincidence. Someone from the Office of the President responsible for Information and Broadcasting wouldn't know what my expectations are. We don't work together in terms of how we can improve children's television content and accessibility. Currently, children have a lot of access to internet and the Ministry of Infrastructure is responsible for this platform. But as Child Protection Unit, we wouldn't have any mechanism in place to restrict what children can access from online. As stakeholders we need to think

of what children can access from the media and how it can benefit them. This might help us to come up with legislations that can assist children in return (O. Mokaathebe 2013, pers., comm., 25 June).

*Children's Act 2009* is a good initiative because it shows the intentions to protect, recognize and exercise children's rights by the government of Botswana. Children have to enjoy citizenry rights like their adults counterparts. But children's broadcasting is still an area that needs more attention in Botswana. Botswana is a signatory to many international and regional statutes such as the United Nations Convention on the Rights of the Child and the African Charter on Broadcasting. These statutes could be used to challenge the relevant authorities and stakeholders working directly or indirectly with the child communities to persuade them to consider children's television policies and regulations. Advocacy groups in Botswana wish for the relevant authority to make policies that can regulate children's production, programming and distribution of programs. For example, the communications officer of UNICEF Botswana, Ms Lesego Agang contend that there are insufficient children's television content and regulations in Botswana and the situation disadvantages children's learning and entertainment from television.

Botswana television (BTV) has only about 4% of their programs dedicated to children. We are currently working with them on a proposal to come up with programs for children because, even though that 4% is broadcast at the wrong times, you will find that programs are broadcast during the day when children are at school so they don't really benefit from those programs. Lack of editorial policies is a major set-back in the broadcasting industry in Botswana. The Media Institute of Southern Africa (MISA) - Botswana Chapter has been working with the government to come up with an Act but nothing is currently bearing fruit (L. Agang 2013, pers., comm., 25 June).

Since the inception of broadcasting in Botswana in the 1960s, the government of Botswana has always monopolized broadcasting until the 2000s when it decided to liberalize the airwaves. In the overwhelming majority of African countries, broadcasting has been the most controlled medium. Broadcasting's ability to reach the majority of citizens in a country has obvious political implications. Advocacy groups would have to convince the government of the day to get an opportunity to be listened to regarding issues concerning television programs. The public service broadcaster was established under Reith's ideology that it should serve the whole nation and it should have high diversity of programming. BTV holds the same principles like many other PSBs which broadcast for the public interest with a mandate to inform, educate and entertain the public in general including the child audience. The principles are theoretical rather than practiced because only the adult audience enjoys many programs and the child audiences are not afforded the same numbers of programs as their adult counterparts. Some of the children advocacy groups explained that they appreciate children's television contributions but they are disappointed with the state of children's television on Botswana. The director of Save Our Soul (SOS) children's care centre, Mr Motshwari Kitso, has observed the significance of television in children's lives.

Television is very important to our children and media in general plays a significant role in the development of our children. I think children learn better through television than any other form of media. In terms of language developments, their vocabulary grows as they watch television programs especially cartoons. We have seen this in our Centre especially in terms of language development. We have seen it also in terms of other various skills such as dancing. For us dancing is an art, but we also consider it helping in physical and psychological development (M. Kitso 2013, pers., comm., 8 May).

Television is a new phenomenon in Botswana and the researcher has to acknowledge that international programs helped BTV in terms of its programming when the station was set up. International programs are not accessible to most of Botswana, rather only to those who have financial 'muscle' pay for to access to the satellite television. It has been observed that the industry is still struggling to develop in producing a reasonable quality and quantity of local content because of the acquisition of international programs by BTV. Some of these international programs in many occasions are totally irrelevant to the public and children's situations in Botswana. For example, in 2015 schedule, BTV is airing *How to be Indie 2009* and *Degrassi 1979* every Wednesday and Thursday at 9:00 am – 9:30 am. *How to be Indie* is a Canadian children's television show shot on a single camera. Its main character is a 13 year-old Indian Canadian teenager called Indira "Indie" Mehta. Indie often falls into the trap of caring more about what others think of her than what she wants to be. *Degrassi 1979* is also a Canadian teen drama series which was created by Linda Schuyler and Kit Hood in 1979. *Degrassi* is the fourth fictional series in the *Degrassi* franchise. Like its predecessors, *Degrassi* follows an ensemble cast of students at Degrassi Community School who face various challenges often seen as taboo such as sex, teen pregnancy, date rape, drug abuse, homosexuality, abortion and domestic violence. The researcher must acknowledge that Botswana children can learn from problems that affect other children from different countries. They can see these problems as global social ills that affect all children regardless of demographics. But I must say that social backgrounds do differ and these programs might be too extreme to be shown to Botswana children's communities. The social upbringing of a child from Western culture is different from the upbringing of a Botswana child.

Hoskins and Mirus (1988) explain this concept as 'cultural discount'. According to this hypothesis, a program rooted in one culture will have a diminished appeal elsewhere as viewers find it difficult to identify with the language, style, values, beliefs and institutions presented. As a result, all things being equal, fewer people will watch a foreign program than a domestic program of the same type and quality, and hence the value to the broadcaster will be less. The Director of SOS believes that Botswana television stations need to increase the number of children's local content and improve on the quality as well. UNICEF Botswana believes that somehow broadcasters are failing to contribute positively in the development of children's television community in Botswana because they don't broadcast a variety of children's local television programs. Advocates fail to challenge the government to improve children's

television landscape by making sure that the relevant stakeholders, in consultation with the Ministers come up with children's television policies and regulation that are appropriate for the child audience. When quizzed by the researcher on why they have never met as children's organizations and advocacy groups to discuss matters relating to children's television, the director of SOS, Mr Motshwari Kitso acknowledged that:

I will have to take the blame for my organization because I have never initiated meetings concerning children's television issues even though it has been bothering me. We have never had any platform with other organizations where we gather to discuss children's television policies and how it affects children. Looking at the modern trends around the world, as children's organization we should be taking a leading role in advocating for children's television rights. Currently we are seeing the negative connotations of perceptions about media and its influence on children. Children's television policies and regulation is one area of concern and as children's organizations we haven't really gone into that area, maybe that's the area we need to seriously consider (M. Kitso 2013, pers., comm., 8 May).

Lack of children's television programs and regulations have a negative impact even on children who live in child care villages. The organizations have difficulties in controlling what children watch on television since there are not enough programs made specifically for them. The organization and advocacy groups argue that television is a good medium that entertains children and keeps them home. If there are not enough programs to entertain the kids, it will be very difficult for children to stay home with no entertainment targeting them. An organization such as SOS cares for a large number of children who lost their parents in different ways, and their mandate is to give these children the life of any normal child who lives with both biological parents in a family set-up. Television is one tool that can make disadvantaged children feel at home away from home and enjoy their stay in child care villages. The television industry in Botswana is criticized for not contributing enough in developing children through children's programs like in many developed countries with the 'best practice' in children's television. The SOS director, Mr Motshwari Kitso argues that there are more adult programs on Botswana television as compared to those of children, and this can negatively affect the child audience.

Looking at the content in most of our television stations, you will find that it is mostly adult programs. When a program starts playing on television and as an adult you see a Parental Guidance warning, we chase children to their bedrooms. Because of this children become even more inquisitive to watch why they are always being chased away. When you are not there, they have a field day. I think we should have the quotas system that is well defined and parents will know which are the children's programs and the scheduling. We have challenges where there are competing demands, where adults feel something is not good for the eyes of the children but there is no alternative, it is the only thing that is available. Sometimes you end up allowing children to watch those programs even if it has negative connotations. Even when the aired program can create negative perception



on children we just can't help it because there is no alternative (M. Kitso 2013, pers., comm., 8 May).

The advocacy groups' representatives emphasized that more programs and regulation requirements need to be introduced on children's television programs both in public service broadcasting and commercial television. The implementation of local content quota requirement is very important because it would govern the influx of international programs and help children to learn more about national and cultural identity from the local programs. Considering the inadequacy of local content programs especially those pertaining to broadcast television, advocacy groups should also endeavor to add to the knowledge base through additional research as well as through interaction and exchange of relevant information and expertise with countries with the 'best practice' and other African countries who are doing a better job in children's television such as South Africa.

#### **4.11 Conclusion**

In conclusion of this chapter, I must acknowledge that Botswana's move into the 'information age' from a policy to regulate perspectives came about in the mid-1990s with an initiative to establish a telecommunication regulator called Botswana Telecommunication Authority (BTA) through the *Telecommunications Act 1996*. The formation of BTA led to the liberation of the telecommunications and airwaves in Botswana. The establishment of the BTA was specifically to deal with the telecommunication sector and subsequently the National Broadcasting Board (NBB) was established to deal with broadcasting licensing and regulation. The Authority controlled the communications sector until the Botswana Communications Authority was established through the Communications Regulatory Act of 2012 (CRA 2012) and came into existence on 1 April 2013.

The establishment of BOCRA was hugely debated as some stakeholders felt that there was no consultation when it changed from the single sector to multi-sector regulator. One concern was the independence of the Authority because it is funded by the state and the Minister of Transport and Communications has too many powers according to the *CRA Act 2012*.

The legal status of the regulatory authority should depend on the country's political and legal system. Countries such as Botswana must establish a framework that creates effective regulators, as well as determine the appropriate legal status of the regulator and impact, if any that the organization's legal standing has on its operations and functions. Once the regulator's mandate and competencies have been established, it is important to determine the regulator's institutional design, as well as its relationship with the government, industry and the public. The institutional design of the regulator will affect the structure of the regulator, including its leadership and management, and administrative structures.

Independence is a critical attribute for a regulator to be effective. However, effectiveness has additional dimensions. In a broad sense, an effective regulator is structurally independent, but

the real effectiveness of the regulator will lie in how it achieves successful functionality, ideally in an independent and autonomous manner. On the one hand, in a structural sense, independence means guaranteeing that the regulator maintains an arms-length relationship with the commercial industry and the other government branches. On the other hand, successful functionality is achieved when the regulator establishes clear rules that will govern such matters as its mandate and functions, its funding, and the implementation of its authorities, and is also able to execute those rules fairly and in a timely fashion.

In a report to UNESCO about Third World situation, MacBride (1980) reiterated the danger for any government being the sole judge of what people need to know and even less of what they have to say, because no form of indoctrination was without fault (Masmoudi, 1992). Broadcast regulation is at the core of debates about how states can best govern cultures and governing by culture (Hall, 1997), at a time of the global pressures on them to privatize industries and dismantle barriers to free trade and communication, for example, to de-regulate. On the frontier culture, the Third World and First World are similarly threatened, for the threat on culture is a threat on national identity and what Hall calls 'the frontier', personal subjectivity. The European Union demanded exemption of cultural products at the 1993 round of the General Agreement on Tariffs and Trade (GATT). Canadians, French and others also made futile attempts to protest against the commoditization of culture (Thompson, 1997). For developing countries such as Botswana, the new media technologies, and their ability to compress space and time, both threaten to widen the information divide, and to expose their already challenged 'nation-building' projects to further attack. The Third World is under threat from 'a syndrome' which has been termed 'McDonaldization', the homogenized, westernized 'world culture' (Hall 1997, p.210) as television stations such as BTV have to rely on foreign content to fill up their schedule.

The source of funding for public service broadcasters has historically been the strongest challenge against commercial broadcasters. The BBC, regarded as the strongest PSB in the world obtains its funding from license fees and advertising revenues. The BBC's experience and operations are not that different from the SABC which is a closed-book to Botswana's television industry. In 2005, the SABC received 85 percent of its income from advertising and only 3 percent from government for very specific educational programs. BTV, that often attempted to live up to the model, received 100 percent of its funding from the Botswana government, something that John Reith, the first Director General of the BBC would have found an anathema (Teer-Tomaselli, 2005). Botswana children are offered quality content with positive values, but some broadcasters such as eBotswana are not contributing as much as they could in terms of programs, diversity of genres and amount of Botswana local productions.

Children's television in Botswana has to be taken seriously and the children's community has to be considered as the major stakeholders as well. The Authority should review its Act to make sure that the Act includes clauses that could compel broadcasters to comply with programming requirements. Interviewees raised very important points that call the authority to re-think about introducing Children's Television Advisory Committee that could look into the quality of

programs provided to children. The same committee could also suggest the policy framework of the children's television with the consultation of other relevant television stakeholders.

## **Chapter Five**

### **Models and best practice of children's television**

#### **5.1 Introduction**

This chapter discusses children's television from countries with the best practice. The chapter investigates how countries such as Australia, the United States of America, and the United Kingdom operate and regulate children's television. It focuses on children television's policies, regulations, advocacy groups and funding of children's television programs. The countries investigated in this study are not discussed in any order of preference. Taking a 'comparative perspective', and as a model for Botswana policy development, this chapter assesses the organizational and operational policies of countries identified for this study. It's worth describing and acknowledging the landscape of television from these countries to make a proper assessment and analysis when dealing with television issues from developing countries.

Australia has a dual system where both public service broadcasting and commercial broadcast play an important role in the development of television industry, hence ensuring diversity in programs. The United States television system was conceptualized on private ownership and commercial support but as television grew popular and influential, congress took the initiative to direct it to serve public interest. However, children's television in the United States faces challenges on its policies, regulations and content as the self-regulating industry attempts to balance commercial interests. In the United Kingdom, although the changing landscape of television prompted the industry to accommodate commercializing, the BBC as a corporation invests primarily in public service broadcasting and its model has been emulated by many countries such as Australia and South Africa.

In addition, Australia, the United States, and the United Kingdom have similarities because each has a developed network of citizen advocacy groups and broadcast industry associations that have profoundly affected the children's television policies in their respective countries. The citizens of these countries are vocal about issues relating to children's television. The three developed countries investigated in this study are all of English speaking nations. The political ideologies are roughly the same in that they go for general election in every fifth year to vote for the head of State, being either the president or Prime Minister from these countries. In all the countries mentioned above, uphold the principle of democracy in an electoral voting system. There is some connection between Botswana and the three developed countries identified for this dissertation because, as detailed below, Botswana and these countries cooperate on different issues.

Botswana is the former colony to Britain and Botswana still use the British system, starting from the television model, parliamentary standing orders and the education system, just to mention a few. Botswana continues to receive assistance under the SADC/UK cooperation frameworks

and the cooperation continues to help Botswana to meet its potential in the areas of regional integration, trade, combating HIV/AIDS, poverty eradication and human resource development. Botswana enjoys funding from various projects through the British High Commission in Botswana, making significant contributions to improve the lives in the rural communities through projects such as *Motse wa Badiri*, *Somarelang Tikologo* and *Kgetsi ya Tsie* (community projects, caring for the destitute and the environment). The British Government still offers scholarships to Botswana students who harbour further education in Europe.

The United States is one country that has Americanized most of the developing countries in their way of Hollywood glamorous life-style, Botswana included. Botswana has many ties with the Americans and the two countries cooperate on different levels. The United States considers Botswana as an advocate of and a model for stability in Africa and has been a major partner in Botswana's development since independence. The United States' non-government organization of Bill and Melinda Gates are operating a research institution in Botswana focusing on HIV/AIDS pandemic. The United States sends US Peace Corps every year to help in HIV/AIDS related issues and other projects in rural communities. Botswana had a partnership through USAID until 1996, and the program emphasized education, entrepreneurship, environmental management and reproductive health. Botswana continues to benefit with regional neighbours from 'USAID's Initiative for Southern Africa', now based in Pretoria-South Africa. USAID's Southern Africa Global Competitiveness Hub is head-quartered in Gaborone-Botswana. The United States International Board of Broadcasters (IBB) operates a major Voice of America (VOA) relay radio station in Botswana and the station serves most of the African continent. In 1995, the Centres for Disease Control (CDC) started the BOTUSA Project in collaboration with the Ministry of Health in order to generate information to improve tuberculosis control efforts in Botswana and elsewhere in the face of the TB and HIV/AIDS co-epidemics. The project contributed a lot in the establishment of *Makgabaneng*, a radio and television youth drama focusing on HIV/AIDS related issues. At the time of writing this dissertation, the project was funded by BOTUSA.

Australia plays a major role in the success story of Botswana in Africa. The bilateral cooperation between Botswana and Australia is guided by the 'Plan of Action on Cooperation' which was signed between the President of Botswana H.E Seretse Khama Ian Khama and the Honourable Kevin Rudd during H.E Khama's visit to Australia in March, 2010. Australia and Botswana work together in different sectors, some of them being agriculture, mining and education. These sectors are very important in the growth of Botswana's economy and development.

Due to severe weather conditions faced by Australia and Botswana, Australia cooperates with Botswana by running a project on bush fire management. The programme is collaboration between the two governments aimed at building Botswana's skilled manpower capacity and emergency response management in the area of fire fighting. During the time of writing this

study, 650 trainees had graduated with Certificate on Basic Fire Fighting. In June 2010, Minister of Agriculture Honourable Christian De Graaf from Botswana, signed a Memorandum of Understanding (MoU) in Agricultural Production and Bio Security with his Western Australian counterpart, Honourable Terry Redman. The project is under the guidance of experts from the Australian Department of Agriculture and Food Western Australia (DAFWA) to assist Botswana in the establishment of a plant quarantine and the National Strategy on Bio-security. Botswana is also a beneficiary of Australia's extractive industries fellowship which aims at equipping those in the mining sector with skills allowing them to play a significant role in addressing research or developmental challenges in Botswana.

The bilateral cooperation of these nations and Botswana on different platforms, have made Botswana's governing reputation to be envied by many countries around the world, especially in Africa. It has been documented that different sectors in Botswana have benefited from the bilateral cooperation of the two countries and there is no doubt that children's television in Botswana can also benefit from the same arrangements.

Television plays an important role in the lives of many people being cultural, social and economic. The two countries can also cooperate in the television sector to elevate the livelihood of many Botswana. Australia is well known of its good regulatory framework in children's television and this is one area that Botswana can benchmark and benefit from. The fights between commercial broadcasters and the government can be used as a case study to develop a firm regulatory framework. Australia's television landscape explains the difference between commercial and public broadcasters very well. Each and every sector wants to protect its interests and grow their business. Public broadcasters see themselves as the principle guarantors of quality, diversity and democracy. Whereas commercial broadcasters, cable networks and pay TV are construed as only being in the business of making profits. Comstock (1993) argues that PSB's claim to live by a cultural-pedagogic logic: whereas commercial broadcasters are entertaining the public and concerned with their well-being. Comstock suggests that while PSB is the Enlightenment ideal, the commercial stations are the doorway to the practice of a dumbing-down culture. In their defence, the commercial stations claim to be the 'real public channels' because they presumably know and give what the public wants. They (commercial broadcasters) argue that for them to come up with quality programs, they do their market research by asking for the public inputs in their program-making and by doing that, they claim that their service are more truly in the public interest.

In most countries without any legislative framework or where there are loopholes in the legislative framework, commercial broadcasters seem to serve their own interests and neglect their social responsibility of serving the community. Literature and good practice makes it possible to determine how the typical community is being served, in terms of public programming. Licensees should comply to get their licenses renewed and this on its own makes the broadcasters to follow the policies and regulations from the broadcasting authority. For

example, in the United States, the airwaves are defined as a public property, and in exchange for their use, licensees are required by the act to serve the ‘public interest, convenience and necessity’. In Great Britain, the British Broadcasting Corporation (BBC) was founded as a public corporation independent of the government but dependent for revenues on government-authorized license fees imposed on set owners to serve a vision of service to the nation (Comstock 1993). Australia is regarded as one of the best in children’s television in the world. The television industry operates on a mixed-system, where commercial and public ideals are incorporated. This system is highly respected because it puts the American and the British systems together. Australia is one country that came up with Children’s Television Standard that brought changes in the Australian children’s television landscape.

## **5.2 International children’s television overview**

This looks at the overview of children’s television landscape from countries identified for this study. Research conducted in different countries with the ‘best practice’ of children’s television is used as a case study to show the importance of children’s television policies and regulations. Children’s community deserves to be offered the same amount of programming that is granted to the adult’s community. Kunkel (1993) challenges the public to think about the child audience who are not given programming priority,

Imagine what a different experience television would be for adults if the only programs offered were situation comedies and action-adventure shows? No evening news, no 60 minutes, no music, culture, or drama – only endless episodes built around laugh tracks and good-versus-evil fantasy themes. In such a world, television would no doubt be criticized for a lack of diversity and an overall failure to realize its potential. Now adjust the focus of this picture to programming for children (p. 273).

Children’s programming is usually neglected by the broadcasters, especially commercial broadcasters. Regulating children’s television enforces these broadcasters to cater for the needs of the child audience and without regulatory frameworks, children would be getting less programs than what they watch currently. Clearly, the medium of television appeals to many children, either in developed or developing countries. It was noted that the introduction and competition that the new media brings into the industry, but television still stands out as the most favourite among children. In fact Livingston & Bovill (1999), discovered in their nationwide study of children’s television in the United Kingdom that the medium of television was the most popular among children during their leisure time where they spent an average of 147 minutes a day watching television. Depending on the economic status, television reaches children in their homes at an early stage of their lives, well before they are exposed to the social life style of the city or town that they live in. Hence it is one of the most important media in children’s lives. It is one of the mass media that has the potential to teach and broaden the knowledge of a viewer about the world and beyond. Television is one of the main bridges that can span the educational,

informational, and also represent different cultures that children will need to cross in their future (Berry, 1993).

Television is considered a very powerful tool and that's why it is always scrutinized by governments and parents because of the role that it plays in different societies and its place in the social development of children. The advantage or disadvantage of television is that it can also be used by one man to address millions of viewers. The negative impact of television is that if it is not used properly it can cause damage to certain operational facets of a country pertaining to broadcasted false and misleading information about the country. The negative information broadcast on television can affect foreign investment or affect the tourism sector, which in most cases helps to grow the country's economy.

This study is not specifically looking into the theory of children's television effects and reception but the researcher must acknowledge that television can have a negative influence in children's upbringing if not regulated. These effects can be harmful to the children's community hence Buckingham (2009) argues that "in the case of children in particular, concerns about media effects may lead to a sense in which elements of emotional investment, or of pleasurable intensity, are implicitly seen as dangerous" (p. 220). Sometimes stations don't broadcast appropriate and clean programs during 'watershed' periods even when there is regulatory policy in place. This always leaves a burden on parents to monitor their children when they are watching television programs. As a result, different children's stakeholders around the world are routinely at loggerheads with issues pertaining to children's television operations and regulations.

The most common cases are between the government and the commercial broadcasters. For example, in the UK Ofcom introduced a new regulation on so-called 'junk food' advertising in 2007–2008 in order to safeguard children from unhealthy eating advertised during children's television programs (Buckingham, 2009). Television can affect society in various ways, it could be health: through 'junk food' advertising, exposing children to adult and offensive material or promoting foreign culture. Because of the aforementioned, there have been ongoing debates in different countries regarding who has the mandate to regulate children's television. The issue of regulatory policy has made headlines for years now and Lisosky (2001) argues that broadcast policy-makers in nearly every nation have weighed many of the same arguments regarding the control of television. The policy discussions have repeatedly centred on whether governments should be responsible for regulating and setting standards or whether the market (commercial broadcasters) should be left to self-regulate. Buckingham (2009) argues that "the operation of the modern state has shifted from *government* to *governmentality* – from an authoritarian mode of control to one that is based on self-regulation and self-surveillance" (p. 221). Buckingham (2009) emphasizes that according to the literature this is the form of control that is compatible with liberal democracies' ideological emphasis on individual autonomy.



Undermining children's television policies and regulations has always brought misunderstanding between children's stakeholders. For instance, the 'war' between the governments and commercial broadcasters is a concern to advocacy groups whose interests lie in the wellbeing of children. Advocacy groups' main concern is to see children's community presented with quality television specifically made for them. Children's advocacy groups spend much time thinking about the future of children welfare. This is evident from advocacy groups in developed countries who are vocal about the regulatory matters surrounding children's television. Usually these groups are on the government's side, arguing in favour of the government to take regulatory responsibility of the television industry. Because of these, new developments and ways of rearing children (Buckingham 2009) argues that "this shift in the locus of control appears to place the burden on parents" (p.219). Clearly, children nowadays are techno-savvy and this brings challenges to parents considering that the mode of child rearing has evolved from an "authoritarian to a 'pedagogical' mode, based on reasoning and discussion" (Buckingham 2009, p. 219). Some parents especially from the developing countries have difficulties in controlling and monitoring their children in what they access for entertainment. One of the options that parents have could be to seek help from the advocacy groups who would then approach the relevant authorities. It has been observed that advocacy groups always support government regulations and this does not go well with the commercial broadcasters. Commercial broadcasters query the involvement of parents in children's television policies and regulations.

Mostly when the parties don't agree on regulations, they tend to seek solace sometimes in international declarations and conventions that have been constructed to protect children's rights. Declarations such as the 1989 United Nation (International) Convention on the Rights of the Child, Universal Declaration of Human Rights, the 1995 Children's Television Charter, African Charter on Broadcasting, Declaration of the Asia-Pacific Television Forum on Children and Youth, Asian Declaration on Child Rights and the Media, the 1989 European Union Directive 'Television Without Frontiers', and the 1994 Bratislava Resolution contain broad mandates regarding children's television around the world (Feilitzen & Carlsson, 1999). The United Nation Convention on the Right of the Child requires that signatories (of which Australia, USA and the UK are source) undertake to bring their legislation into line with its statements. Article 17 of the convention challenges the signatories to cater for children community. It states that:

Parties recognize the important function performed by the mass media and shall ensure that the child has access to information and material from a diversity of national and international sources, especially those aimed at the promotion of his or her social, spiritual and moral well-being and physical and mental health. The convention challenges governments to:

- (a) Encourage the mass media to disseminate information and material of social and cultural benefit to the child and in accordance with the spirit of article 29

- (b) Encourage international co-operation in the production of, exchange and dissemination of such information and material from a diversity of cultural, national and international sources;
- (c) Encourage the production and dissemination of children's books;
- (d) Encourage mass media to have particular regard to the linguistic needs of the child who belongs to a minority group or who is indigenous;
- (e) Ensure the development of appropriate guidelines for the protection of the child from information and material injurious to his or her well-being (UNCRC, 1989).

The introduction of tax incentives in Australian film and television industry helped the country to domesticate the International Conventions. The CTS also benefited the independent producers and commercial networks in monetary and production value. Potter (2014) echoes this in her research that "regulatory supports in the form of tax concessions made investment in the Australian production attractive to private investors" (p. 44). Producers had to produce more content in partnership with the international production houses and this benefited them in many ways. The introduction of CTS was a blessing in the sense that producers "benefited from working within an agile and resourceful production culture that understood the importance and the requirements of international marketplaces and co-production agreements" (Cunningham and Jacka 1996 cited in Potter 2014, p. 44). The standard of children's television in Australia was also recognized internationally and locally and this made Australia the 'hub' of children's television because of its robust policy settings.

With the television industry evolving from technology, distribution and policies, Australian children's television finds itself having to adapt to the transformation. As the technology keeps changing, it compels the media policies and regulations to be reviewed. The cultural policies drafted to fit into the digital era sometimes contradict what have been set before. The new cultural policy in Australian television is said to have "undermined the objective of policy settings that are grounded in cultural nationalism and justified by the special status of the child audience" (Potter 2014, p. 42). The introduction of the revised cultural policy has been drawn in such a way that it promotes "the very programming that it was designed to discourage" (p. 42). Independent Australian production companies who were supposed to benefit from the old cultural policy through the funding subsidies no longer benefit directly because "contemporary Australian children's television is more often made by local branches of the well-resourced transnational corporation that have bought up many independent Australian production companies since the mid-2000s" (Potter 2014, p. 43).

Globalizing children's television programs comes with challenges, it could be either negative or positive. As much as co-production brings some positives, it did not give the Australian producers to showcase their skills on their own. In most cases UK and USA production studios overshadows the locals wherever they go. Clearly if what Potter is articulating are the concerns

in Australia, with its history of Children's TV policy, it may be difficult to withstand the contemporary pressures Potter describes in any forthcoming policy in Botswana. Botswana policy-makers must be aware that in considering the regulation of content quota and increasing children's programs, they will also have to deal with transnational corporations that might have interest in setting up in Botswana.

### **5.3 Children's television policies in Australia**

This section investigates children television policies in Australia, how it all started and who influenced it. Wendy Keys is the authority in this area and this study has drawn heavily from her 2004 study on 'Grown-ups in a grown-up business: Children's television industry development'.

Broadcast policy discussions in Australia started in the 1930s with radio and in later years included the medium of television. Like many other developed countries, Australia considered the influence of commercial broadcasting on children hence the government's decision to regulate commercial networks and broadcasters. Australia was of the view that commercial broadcasters had the potential to influence the public either positively or negatively hence the regulations. Australia adopted the public service broadcasting system from the United Kingdom and the commercial system from the United States of America. The dual system allows public broadcasting sector to effectively self-manage under its charter whereas the commercial sector is subjected to regulation, control and monitoring by government legislation. This system has contributed to the Australian belief in the 'special' treatment of children with the influence of the British Broadcasting Corporation (BBC) model. As Buckingham et al. (1999) state:

Children have always been seen as a 'special' audience in debates about broadcasting – an audience whose particular characteristics and needs require specific codes of practice and regulation. Such assumptions have been subject to complex historical changes, yet they continue to inform the work of policy-makers, producers and legislators right through to the present (p.45).

Despite having adopted broadcasting models from the UK and the US, Australian broadcasting policy reflects a unique perspective on the industry's social responsibility to the child audience because children are always at the centre of the policy. Lisosky (2001) narrates that in 1953 there was a Royal Commission that was set up to look into the issue of television. The Royal Commissions final report recommended the establishment of program standards to be administered by the Australian Broadcasting Control Board (ABCB). "Recognition was given to children's programming with the formation of a Children's Advisory Committee (CAC) to advise the Board on the adequacy of and desirable changes to television programs" (Keys 2004, p. 67). According to this committee, children needed to be protected and directed towards high morals, clean living, spiritual and physical integrity in order to take their place as future citizens in the adult world. During the compilation of the report, the public were consulted for their

inputs and they supported the government that broadcasters should take responsibility in producing and programming quality children's programs. The issue of how children were going to be affected by television was also raised by the public during public hearings. The public concern was in regards to how television would benefit children and other measures to ensure that commercial broadcasters take public suggestions and opinions seriously. In addition, it was also recommended that commercial stations schedule children's television programs regularly, and the content should address and include a wide range of children's issues. The regulatory requirements would be used in a general assessment of performance at license renewal for commercial broadcasters (Report of Royal Commission 1954:41).

The first Children's Advisory Committee was appointed on the recommendation of the 1963 Senate Select Committee on the Encouragement of Australian Productions for Television (Vincent Committee). The committee's mandate was to advise the Australian Broadcasting Control Board (ABCB) and they met occasionally to review children's television programs. Its recommendation was for commercial broadcasters to provide programs of high quality content targeted at specific age groups (Keys, 2004). The Vincent Committee advocated for children's quality programs but some people held a different view and criticized the Vincent Committee for being sympathetic to commercial broadcasters (Keys, 1999).

The second Children's Advisory Committee was established two years later and was expected to put emphasis on the needs of the community rather than focusing on profit making. Keys (2004) states that the committee was chaired by future Australian Children's Television Foundation director, Patricia Edgar. It is the same committee that established guidelines for content quota programs and introduced a minimum children's quota on a nine-month experimental period. The Committee also recommended the inclusion of program assessment for suitability for viewing by a young audience. Some of the initiatives and recommendations of the committee were influenced by the BBC model of public service broadcasting which gave back to the community by investing in high quality programming.

We believe that the board should watch carefully the performance of Australian commercial television...to ensure that the privilege of a license is fully appreciated, together with its inherent obligations to use television constructively for the welfare of the community, and that it is not regarded merely as a permit to make profits for shareholders (ASSCESA 1956 cited in Keys 1999, p. 14).

Commercial broadcasters criticized the Australian government for its 'restrictive' and 'oppressive' regulation. They argued that commercial television exists as a business, and its core business is to make profit. On the other hand the government challenged the commercial broadcasters to adhere to the Reithian philosophy of television, to consider television as a moral and cultural force for public good. It could be argued that the 1956 standards are out of date, but they are still applicable even today. The 1956 Standards stated that:

- (a) All scripts must be carefully written, having in mind the needs of the particular age groups for which the programs are intended; adventure stories in serial form should be so concluded that no episode ends with an incident which would rise to undesirable emotional disturbance.
- (b) All stories must reflect respect for law and order, adult authority, good morals and clean living. The theme must stress the importance of mutual respect of one man for another, and should emphasize the desirability of fair play and honourable behaviour. Cowardice, malice, deceit, selfishness and disrespect for law must be avoided in the delineation of any character presented in the light of a hero.
- (c) In programs in which children appear as artists, particular attention should be directed to avoiding the possibility of encouraging precocity in such children, who may be tempted to 'show off'.
- (d) Contests and offers which encourage children to enter strange places and to converse with strangers for any purpose present a definite element of danger to children and should be avoided (Report of the Royal Commission 1956 in AFTRS 1977, p. 118)

The standards emphasize protecting children and not presenting harmful material that might endanger them in return. It has been established that children learn very fast from watching television and they always try out things that they watch. This is a reason why the document put emphasis on protecting children from what they could see and couldn't see on television. The ACA was the 'voice to the voiceless' because it represented voices of many parents who always cry out loud for their children to be presented with decent and quality programs. The CAC buys into the Reithian philosophy of broadcasting of giving back to the community. Regulations and standards keep on evolving, but there could be question on whether classification and censorship regime are really the best methods for exerting cultural nationalism. The Australian producers are complaining that as much as Australia wants to increase its local content, their creativity is censored and they cannot express their creativity freely since the introduction of the 'C' classification requirements.

### **5.3.1 The 'C' Classification programs**

The Australian Broadcasting Tribunal (ABT) was established in 1979 and the Tribunal established the Children's Television Standards (CTS) and introduced the 'C' (Children's) classification requirement to all commercial broadcasters. Australian Broadcasting Tribunal was later replaced by Australian Broadcasting Authority (ABA). The regulatory body the ABA was established through the *Broadcasting Service Act of 1992*. The ABA then carried over the administration of the existing CTS when it took from ABT. In July 2005, Australian Broadcasting Authority and the Australian Communications Authority merged to form the Australian Communications and Media Authority (ACMA). The ACMA is a 'converged' Federal Government statutory authority which is mandated to oversee the media and communications sector of telecommunication, broadcasting, radio-communication and the

internet. ACMA's mandate is to ensure that media and communication works for all Australians. The regulator is also responsible to regulate, monitor and assess commercial broadcasters and subscription television networks. One of the regulations is to see that broadcasters show 'Australianess' in children's programming by addressing minimum levels of Australian drama production that is relevant to children.

The CTS brought changes in the broadcasting industry even though it was criticized by those who thought it was going to do more "harm" than "good". The Children's Advisory Committee was also accused of favouritism in that the commercial viability of new entrants into the market was protected when issuing licenses. Albon and Papandrea (1998) state that the major changes instituted by the Act included: the introduction of a price-based licensing system for new commercial television service, and the introduction of new services such as subscription services. Provision of the Act restricted the number of stations that a broadcaster can own within the same city in Australia. It is worth noting here that these broadcasters are required by the Act to provide children's television programs, and the provisions provided do not specifically refer to only children's television channels. In summary, the cross-media ownership provisions of the legislation as outlined in the *Broadcasting Service Act 1992* (BSA) are as follows:

- A person must not control more than one television station in the same license area or a combination of stations in different areas whose combined license area population exceed 75 per cent of the population of Australia (s 53(1)).
  - A person must not be in a position to control more than two radio licenses in the same license area (s 55(1)).
  - A person must not control a television license and a radio license in the same license area (s 60(b)).
  - A person must not control a television license and a newspaper associated with the license area of that license (s 60(b)).
  - A person must not control a radio license and a newspaper associated with the license area of that license (s 60(c)).
  - A foreign person must not control a television license or have interest in a license exceeding 15 percent of the shares. Two or more foreign persons must not have combined interests in a license exceeding 20 per cent of the shares (s 57)
- (Albon & Papandrea 1998, p. 96).

In recent years the ownership provisions were reviewed but most of the ones mentioned above are still in use. The *Broadcasting Service Amendment (Media Ownership) Act 2006* introduced a number of reforms to the BSA's media control and ownership rules and related measures. The main elements of these changes included:

- Removing sector-specific ownership restrictions in the BSA that had previously limited the control of commercial and subscription television licences by foreign persons.

- Permitting cross-media mergers in a commercial radio licence area involving the three regulated media platforms (commercial television, commercial radio and associated newspapers) subject to the following conditions:
  - No person controlling more than two or three regulated media platforms in any one commercial radio license area
  - The transaction would not breach the BSA's existing 'statutory rules' including the '75 per cent reach rule' for commercial television, the 'one to a market' rule for commercial and the 'two to a market rule' for commercial radio (Australian Government Department of Communications 2014, p.14)

These regulations were introduced as a measure to curb monopoly of the spectrum airwaves by broadcasters. The legislation prohibits broadcasters from manipulating the media industry just because of having more money than others in the same industry. The regulator applies a 'fair play' rule where any citizen is granted an opportunity to own a media outlet. As a measure of holding the broadcasters accountable, the controls on programming take the form of license conditions, registered codes of practice drafted by the industry and standards defined by the industry regulator (Albon & Papandrea 1998, p. 96).

Domestic cultural goods or products, such as television programs are believed to benefit society by presenting the shared cultural experience of that society and thus promoting a cohesive culture and identity. Reflecting on the objective of the *Broadcasting Service Act 1992*, the ABA's Australian Content Standards states that its objective is 'to promote the role of commercial television in developing and reflecting a sense of Australian identity, character and cultural diversity by supporting the community's continued access to television programs produced under Australian creative control' (ABA, 1995). The main programming obligations imposed by current Australian content and Children's Programs Standards require commercial stations to:

- Transmit 240 hours of 'C' programming each year of which 50% must be Australian and each year 32 hours must be the first run Australian drama.
- Broadcast 120 hours of 'P' programming (ACMA 2009 cited in Potter 2014, p. 44)

Commercial broadcasters and networks are expected to fulfil these license conditions because the regulator uses the requirements as an assessment of the license renewal. The regulations caused criticism from the local producers that the regulatory policy would have immediate effect on Australian producers' ability to compete effectively in international markets. Subscription television operators are not required to comply with the transmission requirements for Australian programs but the amount of advertisement during children's programming is controlled. As courtesy of exercising social responsibility, subscription or pay television networks such as Nickelodeon, The Disney Channel and Fox Kids are required to use 10% of their programming expenditure to fund first release of Australian programs (ABA, 2002). Broadcasters were not

happy with the regulations that did not allow them to advertise within programs. Albon and Papandrea (1998) state that:

No advertising is permitted during prescribed pre-school program times and not more than five minutes per half hour is permitted during other children's programming times. Advertising is restricted to an average of 13 minutes an hour between 6pm and midnight, an average of 15 minutes an hour at other times. Between 6pm and midnight no more than 15 minutes may be used for advertising in any hour, and no more than 14 minutes an hour in any four hours. A maximum of 16 minutes is permitted at other times. Overall, Australian produced advertisement must be used for at least 80% of the total annual advertising time broadcast between 6am and midnight (p. 98).

Since its inception, the CTS require commercial stations to provide child audience with quality programming, especially programs that are specifically made for them. All children's programs produced are required to target a certain age group of children (to be age specific). CTS impose certain programming obligations on commercial broadcasters, such as programs quota. The standards also required an annual minimum number of hours that a broadcaster should schedule for children's television programs. The regulation requires broadcasters to air a minimum of four hours of Australian children's local production in every 28 days and also includes, 'Australian program's 'quality' test for C and P (preschool) classified programs, which must be classified by the Australian Authority before broadcast' (Aisbett, 2000).

The ABA and ACMA continued where Australian Broadcasting Tribunal left off and did not bring any immediate major changes into the 'C' programs. During the transition period from ABT, the ABA stated that it:

Has a direct role in children's programming on Australian commercial television through the administration of the Children's Television Standards CTS. These standards have been successful in ensuring that children are provided with quality television programs that are made specifically for them. The CTS also embody a commitment to the protection of children from material that may be harmful to them (ABA 1995 cited in Keys 2004, p. 88).

The standards outlined the criteria for assessing children's television programs even though minor revisions were made during the years on several occasions. The CTS met some challenges from commercial broadcasters but overall the authority has been commended for raising the standards of children's television in Australia with the introduction of the 'C' (Children) classifications program.

A 'C' classified program was defined as a program that:

- 1) Was made specifically for children or groups of children within the pre-school or the primary school age range;



- 2) Was entertaining;
- 3) Was well produced, using sufficient resources to ensure high standard of script, cast, direction, editing, shooting, sound and other production elements;
- 4) Enhances a child's understanding and experience; and
- 5) Is appropriate for Australian children (ACMA 2009 cited in Potter 2014, p. 44)

Children's television programs in Australia are offered on two public service stations, Australian Broadcasting Corporation (ABC) channels and Special Broadcasting Service (SBS), which are allowed by the system to self-manage under its charter. Other children's programs are also offered on Pay TV channels, cable networks, and commercial free-to-air channels. Some of the current children's programs broadcast on commercial networks as of 2014 are, *Spot the Difference* (Channel 10), *Kids' WB* (Channel 9) and *Saturday Disney* (Channel 7). Programs found on ABC include, *Play School*, *Good Game: Sprawn Point*, *Dance Academy* and *Sesame Street*. The two non-commercial public broadcasters, ABC and SBS are not subject to the quality assessment requirements applied to commercial broadcasters. The ABC has a similar programming remit similar to the United Kingdom's BBC, very committed to children's television programming. As commitment to the children's television industry, ABC established a children's public digital multichannel called ABC3 which was launched in December 2009.

The commercial broadcasters have always been against the 'imposition' of the CTS 'C' classifications which require broadcasters to comply by quality and quota systems. Broadcasters claim that the standards impose censorship, hinder the creative process, bring poor ratings and deny shift workers the right to see programs at 4pm (Edgar 2006, p.76).

The Australian government's policy on children's television has played a major part in promoting children's programs both domestically and internationally. Even though commercial producers were not happy with the introduction of the 'C' standards, the requirements helped them to produce quality programs in compliance with the policy. The high quality programs penetrated the international market with fewer problems. From a compliance perspective, co-production arrangements with the UK investors enable Australian producers of children's programs to receive compliance advice at script development stage when scripts are assessed as a measure of abiding to the CTS requirements. As mentioned before, it was also an advantage to the Australian producers for having access to both local and international industry knowledge. It was a plus to know formal regulatory codes, such as those of Ofcom and also local values, at pre-production and production stage. On a contrary view, Potter (2004) argues that 'it may well be entirely appropriate that Australian cultural policy considers cultural and not economic objectives in the construction of its cultural policy' (p. 85). As much as the international partnerships are very important in boosting children's programs sales, they can also work against local producers to challenge the international market on their own without engaging in co-productions. But it can also be argued that the Australian government helped local producers and networks by shifting towards the internalization of screen production. This was a blessing because "international investment in screen production was seen as a means of encouraging these

sorts of productions while developing local skills and production capacity. The same infrastructure could then be used to produce Australian content by a workforce that had honed its skills on international projects (Potter 2014, p. 42). Tax incentives were introduced to develop children's television industry but children's television content quota was neglected.

### **5.3.2 Drama programming and content quota**

Content quota was one aspect that was neglected for quite some time by the Australian authorities. Commercial networks were buying a lot of foreign children content and broadcasting it on Australian networks without any limitation. This disadvantaged Australian child audience because they were only exposed to foreign content. In 1990, the Australian government established regulatory and funding bodies responsible for protecting and promoting special interest programming. These bodies looked at those groups that were marginalized and also influenced the development of children's television programming. In 2004, broadcasters took advantage of the economic benefits derived from buying cheap children's international programs from overseas. The Australian Broadcasting Tribunal saw it befitting to introduce television programs content quota as a measure to curb the influx of international programs. This was also done as a way of giving the Australians an opportunity to watch Australian programs. Broadcasters neglected buying and producing local programs because other developed countries like the United States and the United Kingdom offered old programs at a reasonable and affordable price. As a measure to promote the local production, as mentioned earlier, the CTS introduced content quota requirement that requires commercial networks to broadcast a minimum of 96 hours of first release drama over a period of three years and an annual broadcast of 8 hours of children's drama repeats (ACMA, 2009).

### **5.3.3 Achievements of the CTS**

In summing up the achievements of the CTS regulation, the industry experienced some developments when in 1984 the Tribunal added the 'P' (Pre-School) classification to the already established Children Television Standards (CTS). The new combined classifications were later known as Children and Pre-School (C or P) Television Standards. The development goes some way towards satisfying both regulators and broadcasters, but there is division in the assessment of how effective this regulatory strategy is with the industry and with viewers. Children's television advocates and sympathizers argue that children's television drama contributes to the cultural and emotional development of children. The CTS requires commercial broadcasters to air a minimum of eight hours per year of children's television programs. Commercial networks are also required to transmit documentaries and other children's programs' genres (excluding pre-school programs). Commercial television's pre-school programs are all required to be Australian. The C and P classifications developed the children's television industry way because independent producers and broadcasters have access to sales and production parameters applying to these specific needs. The classification system therefore privileges access to FFC funding and other production incentives.

The CTS's introduction of children's content quota was considered a vital policy instrument in marketing and promoting good quality of children's television programming (Potter 2004). The CTS was described as 'a notable example – if not benchmark – for how to regulate children's television in the public interest' (Menscisky & Mullen 1999 cited in Potter 2004, p.13). The interest of countries such as the UK on the Australian children's television programs was a sign that standards worked positively for the regulation of children's television in Australia. The achievements of the standards did not go unnoticed in Australia with Aisbett (2000) crediting the increase of the annual requirement, citing that children have a diversity of children's programs to choose from. Aisbett (2000) indicates an increase in the level of Australian content for C programs, 67% between 1979 and 1983 of classified programs and 88% between 1996 and 1999. Even though there is an increase, commercial broadcasters criticize the implementation of the classification procedures as not the most effective way of implementing cultural policy. Despite the good intentions of the 'C' classification, independent producers felt that they were not justifiable and not economically viable. In 1984/1985 the industry body, the Federation of Commercial TV Stations (FACTS), and ultimately the Herald Sun TV Pty Ltd (SEVEN), took the Australian Broadcasting Tribunal to the High Court to challenge the validity of the Children's Television Standards. The company network won the court case and the government of the day was forced to amend the *Broadcasting Service Act* to ensure that the government has the right to impose legally binding standards in the area of children's television (Edgar 2006, p.162). Commercial broadcasters criticize the Australian government policy for harking back to a golden era when children were perceived as innocents in need of protection, and Australian producers being forced to cater to their perceived needs that is commercially unsustainable. Potter (2004) reiterates that acknowledgement of the shortcomings inherent in classification as an instrument of cultural policy necessarily raises the question of how cultural policy objectives might be better achieved, in a global economy where free trade agreements generally hold sway over national cultural policy mechanisms.

#### **5.3.4 Commercial broadcasters against the CTS**

Australian content regulation continued to trigger negative response and resistance from the commercial broadcasters. Commercial broadcasters argue that children's television programs, in particular drama, are expensive to produce whilst producing minimal advertising revenue. Commercial broadcasters consider children's television programs not worth producing because the programs don't cover the production costs. They argue that programs receive very low television ratings because of the unpopularity of the 'C' classification programs among the child audience (Aisbett 2000). The producers complain of the 'C' classification assessments which start at the pre-production level or scripting. Producers complain of time wasted during the process which in most cases doesn't benefit them because there are no profits made from the children's programs. McKee presents a different view, arguing that children's programs are unpopular among child audience because they are not made for children at all, but for adults who

have particular ideas about how children should behave and what children should watch (2001, p. 94).

During the Australian government Self-Regulation Inquiry, the commercial broadcasters proposed for self-regulation fearing that the government might ‘oppress’ them with the new Children’s Television Standards regulations. Their proposal for self-regulation did not succeed because the government went ahead with the CTS. The Federation of Australian Commercial Television Stations (FACTS now CTVA) in its submission paper promised to give children’s television programs the attention that it deserve (ABT 1977, p. 2).

Supporters of the ‘C’ classification credit the regulatory requirement for raising the standard of children’s television in Australia. The 1979 introduction of the ‘C’ classification and local content quota for commercial television broadcasters contributes immensely in the development of children’s television in Australia. In addition, the production companies get to benefit economically and artistically from the regulation. Since the introduction of CTS in 1979, it was realized that the local content increased every year and dramas were getting better. Menscinsky and Mullen point out that,

Generally, Australian-produced C or C drama programs have increased over the 20 years of the standard. A drama/diversity score was also incorporated into children’s drama to encourage diversity of program types. Rather than just a specific quota of hours, a ‘drama score’ based on a quality factor and a test for ‘Australian’ was devised. The minimum annual Australian C drama score to be met was 170. This was to be phased in with a score of 125 from 1 January 1990 and a score of 170 from 1 January 1991. A score of 125 was the equivalent of 12 hours of one-off drama and 170 was the equivalent of 16 hours of one-off drama (one-off dramas being viewed as the ‘highest’ quality) (1999, p. 33).

The increase of Australian children’s television programs shows that the policy has benefited the child audience in terms of providing them with diversity of programs and high quality programs specifically made for them. However, the commercial broadcasters don’t cease in challenging the CTS. The CTS requirements keep on being reviewed more often depending on how the authority sees it fit. The regulator consults with the relevant stakeholders when reviewing these standards whenever necessary. In 2009, the commercial broadcasters expressed their opinions in their submissions to the Department of Broadband, Communications and Digital Economy Inquiry on the future of program standards in 2009. Free TV Australia expressed their displeasure to the department by stating that,

The Children’s Television Standards are a significant regulatory burden on commercial free to air broadcasters. These burdens include the production costs for children’s programming, the restrictions on advertising and the costs of compliance with the regulatory obligations. The relative community benefit of the CTS is declining as fewer

children watch regulated children's programming. Free TV was disappointed that the 2007 ACMA review of the CTS failed to include an in-depth consideration of the continuing relevance of the CTS to the Australian child audience in the 21<sup>st</sup> century (Department of Broadband, Communications and the Digital Economy 2009).

The commercial broadcasters believe that the CTS and the content quotas, which they are forced to comply with hinders the development of children's commercial television in Australia. Australian producers' complain of the small local market which cannot meet their expenses and as a result, Australian producers, particularly children's, have had to look to international markets to both co-finance and to sell their programs.

The on-going debate keeps on bringing new accusations among commercial broadcasters, policy-makers and advocacy groups. The commercial broadcaster's criticisms and complaints against content quotas continue to receive resistance from the advocacy groups and the government. The two parties accuse the broadcasters for providing inadequate and inconsistent programming of children's television programs and promotional methods. The live-dramas are considered to be more expensive than any other children's program. Broadcasters are of the opinion that government should be assisting them to be able to produce the 'C' drama programs that are required as a renewal of a license.

#### **5.4 Broadcasters and new media**

The landscape of children's television brings more challenges because children are now exposed to new digital technology. The concept of broadcasting is under challenge, under threat of being superseded to a significant degree as new modes of delivery enable any viewer to arrange their program schedules to be accessed whenever they feel like it and from an ever expanding range of sources. Channels are forced to come up with new innovations and platforms of meeting the needs of the new generation. The changes to the new technology in broadcasting can transform audience expectations and capacities. Broadcasters can extend their viewership by promoting their programs through social media such as Facebook or Twitter. The introduction of the new technology has transformed the expectations of viewers from passive recipients of programs into active viewers. Because of the challenges and benefits that the new technology brings, stations are investing in the new platforms to keep up with their audience demands. At the launch of a new digital free-to-air channel-ABC3, in 2009, ABC Director of TV Kim Dalton was quoted saying that the programs on ABC3 would be:

Distinctively Australian and designed for maximum entertainment and fun.....it will offer kids a world of their own, accessible through the technology they choose, and on they can interact with on many levels....will feature quality programming both on-air and online across a range of genres: dramas, adventure series, music, wildlife, quiz shows, comedies, indigenous programs, news and sport...it will tell our Australian stories in a creative

innovative and exciting manner. Our long term aim is for 50% of the content broadcast on ABC3 to be Australian (ABC 2009).

Child audiences are evolving from just sitting back and channel surfing, they are now expecting new innovations from the industry so that they can access their programs wherever they are and whenever they want to. Free-to-air channels, public service broadcasting stations, pay television and commercial stations have a duty to ensure that they have interactive functionality for the child audience. Broadcasters have to ensure that there are choices for online video downloads and video streaming to enable children to upload content and share it constantly in order to extend and keep their audience. As new uses for digital technology keep on being developed, broadcasters face challenges to introduce and maintain new modes such as Internet Television, Web TV, digital broadcasting and video-on-demand. Regulators face challenges to accommodate the new technologies because as new digital communications technologies arise they (new technologies) increasingly place media-specific regulation under strain (Flew 2002, p. 121), however governments have a task to find ways to see how they can make the new regulations developments accepted by the television industry stakeholders.

Children's advocacy groups have been vocal in children's television programs, making sure that children are also catered for in various forms. As much as commercial broadcasters consider children's programming not to be commercially viable, some individual spend 'sleepless nights' making sure that children's rights are not tempered with. One of the women who dedicated her life to children's television is Dr. Patricia Edgar who is the Founding Director of ACTF. Edgar is celebrated in children's television for her undivided attention the children's television industry.

What do you say about a woman who has spent many working hours defending the cultural validity of a 'how high can you pee' competition? Patricia is a gamekeeper turned poacher, that is, a regulator who became a producer. She has done fantastic amount to raise standards and awareness of children's television in Australia and around the world (Homel 1998 cited in Keys 2004, p. 193).

Edgar's dedication and commitment to children's television earned her respect and recognition in Australia and internationally. Her good works were recognized by men and women in the media industry and (Paul Kalin cited in Edgar, 2006) described her as:

A tireless supporter of children's television and local production, Patricia Edgar has strenuously argued throughout her career that television is a tool for educating audiences and shaping social and cultural values (p.472).

The introduction and establishment of advocacy groups and children's television production funding has helped the quality, quantity and diversity of children's television on commercial television to increase. Internationally the standards have become a benchmark for regulating children's television in the public interest. In the next section I will look into the organization,

advocacy groups and funding incentives available in Australia which contributes to the CTV development.

## **5.5 Children's Organizations**

Television started in the 1930s and 1940s in the United Kingdom and the United States respectively. In 1950s, children's research was popularized but mainly focusing on media effects in the United States. At the time, television was also operating in countries such as Canada, France and Japan (Keys 2004). Considering the impact of television in those early days and fearing the effects it might have on Australian children, Australia took their time to consult relevant children's stakeholders in preparation to establishing children's television. The delay of introducing television at the same time with other developed countries helped Australia to choose the right model which will work best for the industry. Interestingly, consultations started around Australia and the Council rolled their campaign with a manageable group with the Committee of the Staff and Distaff Nursery School at the University of Melbourne holding a 'Children's Picture Afternoon in 1949' (Rankin 1990 cited in Keys 2004, p.66). To make the campaigns more appealing, there were film exhibitions around Australia to lure different groups such as teachers, church leaders, advocacy groups, and community leaders (Keys 2004). There was an overwhelming interest from these groups that led to the formation of "Council for Children's Film (VCCF), and later changed to the Victorian Council for Children's Film and Television (VCCFT)" (Keys 2004, p.66). The author acknowledges that the Council worked very hard to the extent that a national Australian Council for Children's Film and Television (ACCFT) was established.

Several organizations were established in different parts of Australia, with the objective of producing children's television programs. There were challenges of funding productions during the early days of children's television and organizations had to source out funding for their projects. The main source of television production funding came from the Film Finance Corporation Australia (FCC), which later folded into a new agency called Screen Australia, in 2008. To qualify for funding, a production is required to be creatively controlled by an Australian and have been pre-sold to a network. As mentioned earlier, according to Keys (2004), the government also introduced a number of tax incentives over the years to attract private investment to the Australian film industry and these incentives include, Divisions 10BA and 10B of the *Income Tax Assessment Act 1936* (the Tax Act) and the Film Licensed Investment Company (FLIC) scheme which ceased in June 2003. In 2001, a 'refundable tax offset' was also introduced to encourage the production of large budget films in Australia. 'A combination of policy settings, industrial developments and market forces had led the establishment of a small successful Australian children's drama production industry. Independent producers were creating good quality, exportable drama that was nonetheless understood to contribute to the goals of policy settings grounded in Australian cultural nationalism' (Potter 2014, p. 46). The 'C' classification, content quota, combined with government funding initiatives through organizations such as the Film Finance Corporation Australia (FFC), Australian Film

Commission (AFC), the Australian Children's Television Foundation (ACTF) and tax incentives, are policy initiatives that contributed to a strong television industry in Australia.

The point of a 'comparative perspective' gained by outlining the organizational and operational policy of the ACTF is that it could help Botswana television industry to have an idea of how other organizations operate.

### **5.5.1 Australian Children's Television Foundation (ACTF)**

The Australian Children's Television Foundation (ACTF) is a non-profit organization established in 1982 and wholly funded by the Commonwealth Government. The Australian Education Council established the ACTF following the recommendations to the Commonwealth, State and Territory governments. The Foundation was chaired by Patricia Edgar who has vast experience in children's television research and production. ACTF is an organization that focuses on children's interests in television production. ACTF provides funding and support for the independent Australian producers of children's television programs. The Foundation also supports writers of children's television programs to script quality programs, it also assists independent producers to distribute children's programs nationally and internationally and is 'committed to providing Australian children with entertaining media made for them, which makes an enduring contribution to their cultural and educational experience'(ACTF 2004). For example, according to <http://actf.com.au/news/10183/winners-at-kidscreen>, some programs supported by ACTF in the television market were recognized internationally. In 2015, at *Kidscreen Awards* in Florida, USA, children's programs such as *Series 3* and *Nowhere Boys* won awards in the programming – Tweens/Teens category.

The ACTF objectives are:

- (1) To produce and/or to assist in the production and promotion of innovative, entertaining and educational programs in all forms of media to enrich Australian children;
- (2) To champion the need for quality Australian program content in all forms of audio-visual media for Australian children;
- (3) To foster an understanding of the relationship between children's media and education and the use of audiovisual media as a teaching and learning tool;
- (4) To build on our knowledge and understanding of our audience to deliver high quality outcomes and resources and,
- (5) Effective and efficient management of the ACTF (ACTF 2002 cited in Keys 2004, p. 190).

As much as it is a good initiative, the Foundation was not received positively by all stakeholders because independent producers and commercial broadcasters criticized it for producing programs while it receives financial support from the federal government. The independent producers



argue that it was not fair for ACTF to compete with them because the playing field was uneven. They stated the incident where the foundation received \$3.3 million in government grants in 2003 and \$480,000 from customers (ACTF 2004).

Dr. Patricia Edgar is the founding Director of ACTF, which was formed in 1982. The then Director held the position until June 2012. Edgar has a vast of experience media and communications, especially television administration and research. In 1975, Gough Whitlam's government appointed her to Australian Broadcasting Control Board (ABCB) where she was instrumental in formulating codes for children's television for the first time. She was Chairman of the Children's Program Committee of Australian Broadcasting Tribunal. 'Jenny Buckland, formerly the General Manager and Marketing Manager of the ACTF, was appointed the CEO on 1<sup>st</sup> July 2002. Jenny Buckland has a background in television distribution, business, financial and legal affairs' (Keys 2004, p. 193). In her 2010-2011 report, the current chairman of the Board of Directors, Janet Holmes-a-Court stated that she is interested in the Convergence Review, which was set up to review the regulatory framework suitable for convergent media environment. It was realized that digital technologies have transformed the media landscape and the current regulatory framework have challenges in keeping up with the new trends. Technology is now different from the one that existed when the current regulations were originally conceived. The Chairman argued that:

A whole-of-government approach is required to ensure a strong, competitive marketplace for Australian children's content, in an era when children's exposure to high quality Australian content is at risk being diluted due to the absence of such content on many platforms other than free to air television. Television broadcasters will also need to be rewarded for taking the major responsibility for meeting the needs of this important audience (ACTF 2011, p. 3).

The government of Australia contributed in sustaining children's television production through funding. Comparing the Australian government children's programs funding with other countries such as Canada and France, it becomes clear that overall funding has not been substantial (Westcott 1999, p. 59). Australian independent producers face difficulties in penetrating the international market at some point due to inadequate funding to meet the costs of production and broadcasters' license fees. Keys (2004) observed that in response to the rapidly transforming global marketplace, the domestic arena was busy reshaping and reinventing itself in an effort to fit or find its place in the local and global picture because of insufficient funds. Regulating children's television received too much attention because commercial broadcasters were not doing enough to support the children's audience in terms of programming. The robust regulations worked because Australian producers are now respected players on the international market. The government and funding organizations continue their commitment in improving the Australian children's television industry. Agencies like the ACTF reflect a long commitment to

the government practical and financial support for the Australian production industry, particularly children's television programs.

### **5.5.2 Screen Australia**

Screen Australia is the Australian Federal Government's key funding body for the Australian screen production. Its functions are to support and to promote the development of a highly creative, innovative and commercially sustainable industry. It was created under *Screen Australia Act 2008*. On the 1<sup>st</sup> July 2008, the organization took over the administrations, functions and appropriations of its predecessor agencies, the Australian Film Council (AFC), the Film Finance Corporation Australia (FFC) and Film Australia Limited.

Screen Australia is run by the Board which reports to the Minister for the Arts for the performance of Screen Australia. It should be noted that the Board performs its functions and exercise its powers according to the *Screen Australia Act 2008* and the *Commonwealth Authorities and Companies Act 1997*. The Board is responsible for the strategic directions and objectives of organization. One of its responsibilities is to look at the governance practices of organization and ensure the proper and efficient performance (Screen Australia Act 2008). This study was written bearing in mind the operations of Broadcasting landscape in Botswana and hoping that the country can benchmark on how the Australians conduct their children's television affairs. It is worth looking at the organizational and operational structure of Screen Australia for benchmarking purposes.

### **5.5.3 The role of Screen Australia**

It is important to define the roles of the Screen Australia in details for other organizations in developing countries such as Botswana, considering the status of the creative and performing arts industry. The industry is still at its infancy stage and Screen Australia's roles might be of a big help to the 'newcomers' in the television industry. Across its various departments, Screen Australia supports the development of creative arts industry and assists in production, promotion and distribution of Australian screen content. Section 6 of the *Screen Australia Act 2008* lists the functions of Screen Australia as:

- (a) Support and promote the development of highly creative, innovative and commercially sustainable Australian screen production; and
- (b) Support or engage in:
  - (i) The development, production, promotion and distribution of Australian programs and
  - (ii) The provision of access to Australian programs and other programs; and
- (c) Support and promote the development of screen culture in Australia; and
- (d) Undertake any other function conferred on it by any other law of the Commonwealth.

- (2) In performing its functions Screen is, as far as practicable to:
- (a) Ensure the development of a diverse range of Australian programs that deal with matters of national interest or importance to Australians, or that illustrate or interpret aspects of Australia or the life and activities of Australian people; and
  - (b) Place and emphasis on;
    - (i) Documentaries; and
    - (ii) Programs of interest or relevance to children; and
    - (iii) Programs with high level of artistic and cultural merit
- (Screen Australia Act, 2008).

Screen Australia ensures that the screen production industry in Australia gets the support that will enable it to compete with the best around the world. Production houses have access to funding to develop the creative skills and establishing networks with other artists from other countries. The agency fund many Australian film and television companies or co-production, which comes up with convincing and viable proposal. In 2012 – 2013 Annual Report, it states that:

Screen Australia has played a pivotal role in delivering content to audience. Over five years we have invested in excess of \$300 million in direct funding for Australian content and issued 607 final Producer Offset certificates, resulting in \$733.4 million paid to production companies and leveraging over \$3 billion in production budgets (Screen Australia, 2013).

Screen Australia performs a very important role in the local film/television industry. Setting up an organization that looks into the arts was a very good concept for Australians that many countries can emulate. Producers and content creators tend to benefit in this types of programmes and the organization helps the industry to grow. Access to production funding is very important because production costs are usually high and the returns come after a very long time. Funding medium and high budget productions is also key because it helps to address local audience demands as well as generating greater international interest. This investment in production makes lives of the producers easy because producers tend to focus only on the creative side of the production since there is funding for their productions.

This chapter looked at the challenges and successes of the Australian television industry from the CTS establishments, broadcaster's reaction to the CTS, the CTS requirements and the organizational structures. This chapter spent much of the time discussing Australia's children television policies and regulation. There are different views on Australia's television policies where some researchers think that it's one of the best policies that had ever happened to Australia's television, whereas others think that the industry is regressing. Potter (2014) adds a different view from that of Lisosky (2001) and Buckingham (2009) because she is concerned about new policies that seem to be contradicting to what the Australians believe in. She is critical of the influx of foreign content that dominates Australian television market though there

are CTS meant to promote local content. On the other hand the author appreciates the new policy development in Australia such as Free Trade Agreement that promotes and encourages newer ideas of internationalization of the industry through tax incentives.

The introduction of children's television policies and regulations in Australia is applauded by many researchers as one of the best in the world. But not everyone is singing praises for Australia, some suggests that the Australian media policy is contradicting the CTS because it seems as if there is a policy change from promoting 'Australiness' programs to more of foreign content. Potter (2014) support the view that "drift and layering in Australian cultural policy combined with industrial and technological change have undermined the objectives of policy settings that are grounded in cultural nationalism and justified by special status of the child audience" (p. 42).

## **5.6 Children's television in the UK**

### **5.6.1 British Broadcasting Corporation overview**

Broadcasting regulations have become increasingly complicated over the years due to many factors that need to be taken into consideration. It is important to detail the history of Britain as a former colony to Botswana. One of the objectives of this study is for Botswana's television industry to take a leaf on how other countries with the 'best practice' have established children's television:- the challenges and transformation that they went through. This could be a lesson to Botswana television industry and many other developing countries which are still at the stage of establishing television stations. The researcher acknowledges that this study is about children's television but it is also worth mentioning the history of television in the UK.

The British Broadcasting Corporation (BBC) is a national and public service broadcaster in the United Kingdom which was established in 1922 and started broadcasting in 1923. The BBC operates under a Royal Charter and a License and Agreement from the Home Secretary. It is funded principally by the public through annual television license fees which are charged to all British residents, schools, churches, pubs, organizations and companies which use any type of equipment to receive television broadcasts. The fees are set by the British Government and agreed by Parliament.

Originally the British Broadcasting Corporation (BBC) started as the British Broadcasting Company owned by a consortium of manufacturers of domestic wireless receiving sets. Their purpose in financing and organizing radio broadcasts was to provide regular transmission of programs for people who bought domestic receivers. There were debates and arguments concerning the development. The company was criticized by other small radio companies for its monopoly. These small radio companies then appealed to the British Government for intervention. As a result, a Committee was established in 1923 that "would look into

broadcasting and prescribe how it should be managed” (Hood & O’Laery 1990, p. 6). The company did not do well in revenues because it had difficulties in collecting the television license fees. The public was expected to pay the license fees by the time they buy the BBC wireless and television sets.

Clearly, the BBC had encountered problems and this was a challenge to the company to devise and implement some strategic changes. In early 1923 the Postmaster General established a Committee to review the role of broadcasting in the United Kingdom because there was an on-going debate suggesting a change to the corporation into a public entity. After carrying its investigations, the committee decided that the BBC should remain a private company. After consultation, the Committee compiled a report and acknowledged the value of the air-wave spectrum to the public. They suggested that as a public property, it should be managed by the state through the Postmaster General. The Committee also suggested that a temporary Broadcasting Board should be established to oversee the technical and general operations of broadcasting in the United Kingdom. In conclusion the Committee recommended that the British Broadcasting Company should be changed to the British Broadcasting Corporation (BBC) and led by a Board of Trustees.

As noted above, the BBC was established as an institutional form of public service broadcasting, independent of the government and led by Lord John Reith as Director General in January 1927. His principle of public service broadcasting concept included consideration of all view points:- universality, diversity of programming, educational enrichment, including economical, political and cultural elements committed to public service in the United Kingdom.

Even though the then Director General, Lord John Reith, had good intentions, the BBC was always accused of serving only the government of the day. It was observed that the BBC would not discuss any issue deemed to be harmful or criticizing the government and the royal family. The one sided reporting or presentation led the public to criticize the BBC that it “did not discharge what many would now see as its public duty: to provide a forum in which the great political and social issues of the day were debated” (Hood & O’Leary 1990, p. 11). What aggravated the situation was the issue in which the BBC agreed with the Post Office not to license any commercial station in the United Kingdom.

The BBC has one of the best industries in children’s television, starting with their diverse programs and regulating children’s television in the public interest. Children’s television in the UK caters for the needs of children. Broadcasters are expected to provide children’s community with content that is specifically made for children. Programs are scheduled when children are expected to be home. These regulation cut across the board, from a public broadcaster to a commercial broadcaster. Since television is evolving, regulations change with time depending on what the authority deem right for the child audience.

### 5.6.2 The BBC children's television success

The United Kingdom children's television landscape influenced most of the public service broadcasting around the world to emulate the BBC children's programming. The BBC prioritizes children's television programs and believes that children's programs must be educational and entertaining. In 2014, the BBC had a range of television multi-channels offered to its public and the children's community. Some of the television channels available are: BBC One, BBC One HD (High Definition channel), BBC Two, BBC Two HD, BBC Three, BBC Three HD, BBC Four, BBC Four HD, BBC Parliament, BBC News, BBC News HD, CBBC Channel (Children's Channel), CBBC HD (Children's Channel), CBeebies (Children's Channel), CBeebies HD (Children's Channel) and BBC Alba.

According to the *Guardian Newspaper* (2013), the BBC Trust praised the Salford-Based children's department for the good that they continue doing in serving the children's community with programs of quality. But the Trust cautioned the department not to celebrate the accolades but rather to work hard for the Corporation to be relevant to the younger viewers. The report states that there were 2.1 million children aged four to 12 years who watch BBC1 and BBC2 every week but surprisingly not watching either CBeebies or CBBC. The Trust reprimanded the BBC to raise awareness of the children's content. The programs could broadcast on BBC1 and BBC2 after 7pm, when CBBC stops their broadcast schedule. With 4.5 million of four to 12 year olds watching television after 7pm, there is a potential child audience for shows. The children would be likely to watch the programs only if they are specifically made for them, regardless of their broadcast on a mainstream channel or children's channel.

As noted earlier, the BBC is the best public broadcasting station in children's television worldwide despite the innovations and technological changes taking place in the television industry. However, the public service channels face problems holding onto their child audience as they get older; for example, children aged four to six may begin to think that CBeebies is too babyish. It is normal that children aged nine and above might start looking to teenage-friendly soaps or dramas on mainstream television stations. The BBC, just like other commercial networks like Nickelodeon and Disney World, is a universally recognized brand name. The BBC, notably has big-budget costume dramas such as *The Chronicles of Narnia*, *The Phoenix* and *the Carpet*, which are highly marketable internationally. In the UK, the market boundaries between the public service television and the commercial networks have become blurred because the BBC purchases children's television programs from the commercial networks and vice-versa.

As much as there are success stories about the BBC's children's television, there are also challenges that the corporation encounters in expanding its output. The BBC Trustee, Alison Hastings was quoted in the UK *Guardian Newspaper* stating that.

We heard an overwhelming amount of praise for the BBC's children's services, both from their young audiences and from adults, and it's clear that CBeebies and CBBC have

earned their place at the heart of many families' viewing habits. The challenge for the BBC is to keep pace with change and make sure it's providing programs, information, apps and other content when and where children want and expect it – we're encouraged by the BBC's ongoing work to tackle these challenges and we'll expect to see progress being made. Following 10.5 % cuts to its budget – proportionately less than the cost savings imposed elsewhere on the BBC – children's department will have 91 million pounds to spend in 2016/17 compared with 101.7 million pounds in 2011/12. A consequence focus on "fewer, bigger, better" has seen total originated hours across BBC Children's fall from 747 hours in 2008/09 to 600 hours in 2012/13 (Guardian, 2013).

The BBC budget cut is a signal that children's television industry is facing new challenges of entertainment in the digital era. There are new media platforms introduced to children such as phone applications and YouTube, which give children access to their programs via cell phones. One advantage of cell phones is that children can access these programs wherever they are, unlike television sets, where they would have to be seated home or at school.

In his 1992 report for the Broadcasting Standards Council (BSC), *The Future of Children's Television in Britain*, Blumler had reservations about the increasing commercialization of television in Britain and the level of competition given to the BBC. The challenges that Buckingham highlighted back in 1999 were starting to show signs as per Blumler's report. This compels stations to re-align their strategies to new digital technology challenges. Buckingham and his colleagues feared that the competition in the children's television industry provided by commercial broadcaster 'will lead to an erosion of the commitment to the Children's broadcasting' by PSB (Buckingham et al 1999, p. 50).

As much as there are negatives about the BBC, Blumler's earlier report also commended the BBC for providing good service to the children's community. Blumler also identified good characteristics done by the BBC such as scheduling children's programs at appropriate times when children are available to view and the commitment to a 'mixed diet' programming such as drama, information, animation, talk-shows, films and documentaries. Children are seen as a special audience in British broadcasting and hence they are given the attention that they deserve. The legislation requires children to be provided with a diverse range of high-quality programs specifically made for them as a way of helping them in social and cognitive development. According to Blumler (1992), these characteristics have been guaranteed by the broader structural features of British Broadcasting: the commitment to public service, the regulated duopoly and the strength of regulatory bodies.

The BBC children's television regulatory framework shaped the industry into a model that many countries emulate as of today. There might be new challenges for the PSB at the moment, but the BBC model of PSB has been hailed by many as the best model in the world. In the end Ofcom, the British communications regulator, gained respect from many other countries in terms of investing in public service television. Berry (2007) suggests the "main public service

broadcaster, the BBC, is being applauded like never before for reaching new levels of excellence in terms of its output across a variety of media platforms” (p. 5). There are different opinions and arguments about PSB; some people argue that PSB have no future because of the commercial stations and new technological challenges. Some media gurus such as James Murdoch criticize it for over-control. In his speech at the Edinburgh TV Festival, he lambasted the BBC that “the corporation is incapable of distinguishing between what it is good for it, and what is good for the country. Funded by a hypothecated tax, the BBC feels empowered to offer something for everyone, even in areas well served by the market” (Robinson 2009). Others pundits have already concluded that PSB will not even have the future; “neither domestic democracy groups nor foreign donors have prioritized PSB as an option for Africa. PSB has not been assessed as a challenge, but rather as an institution belonging to the past” (Kivikuru 2006, p. 7). Clearly, these debates are shaping the future of PSB but are mostly coming out of the developed worlds which have been tried and tested in public service broadcasting such as the United Kingdom.

### **5.6.3 The UK television regulator**

Office of Communications (Ofcom) is an independent, statutory corporation, accountable to Parliament. As a communications regulator, Ofcom regulates television and radio sectors, fixed lines, mobiles, postal, and the airwaves in which television and radio operate. Ofcom is funded by the communications networks and the broadcasting sectors that affiliates to the regulator and it also receives grant-in-aid from the UK Government. Ofcom was established as a corporate by the Office of *Communication Act 2002* and operates under several Acts of Parliament. *The Acts include the Wireless Telegraphy Act 2006, the Digital Economy Act 2010, the Postal Services Act 2011, Communications Act 2003, the Broadcasting Acts 1990 and 1996.* The interest of citizens and consumers is at the heart of the regulator. According to the *Communications Act 2003*, the principal duty of Ofcom shall further the interests if citizens in relation to communication matters, further the interests of consumers in relevant markets, and where appropriate promote competition. The regulator has a duty to advise and set technical aspects of regulation, implementing and enforcing the law. Ofcom’s other roles include:

1. The optimal use for wireless telegraphy of the electro-magnetic spectrum.
2. That a wide range of electronic communications service is available throughout the UK.
3. That a wide range of TV and radio services of high quality and wide appeal are available in the UK.
4. That sufficient plurality in the providers of different television and radio services is maintained.
5. Adequate protection for members of the public and others against offensive or harmful material.
6. Adequate protection for members of the public and others against unfair treatment in programs or unwarranted infringement of privacy (*Communications Act 2003*).



#### **5.6.4 Office of Communications Board**

The Ofcom Board consists of up to ten directors (currently nine: six non-executive directors, including the chairman and deputy chairman, and three executive directors. Dame Patricia Hodgson was appointed in March 2014 taking over from Dr. Colette Bowe for the period of 3 years. According to the *Communications Act 2003*, the Board provides strategic directions and it is responsible for regulating communication industries. The Board has a central governance function, ensuring that Ofcom adheres to the ethos of a public service organization and performs its duties in such a way that it furthers the interests of citizens and consumers. The Board acts on a collective basis and takes decisions basing on recommendations from Ofcom Executive. The Executive runs the organization and is answerable to the Board. Consultations and cooperation is the backbone of the two arms, no one can act without the other. For the success of the British television industry, the work of both the Board and the Executive is informed by the contribution of other advisory bodies.

#### **5.6.5 The UK commercial broadcasters**

According to Blumler (1993), “it would be erroneous to regard the public service idea as a fixed and static creed. The introduction of commercial broadcasters in the United Kingdom has forced the BBC to adapt to social change, to demands for new services and to organizational reform, of which the most influential was undoubtedly the transformation of the broadcasting system from a monopoly to duopoly with the creation of ITV in competition with BBC in 1966” (p.6).

In 1992, the Children’s Channel (TCC) was the only children’s dedicated channel that was operating before other channels were established in the UK. The BBC followed and it had a financial support from the government and this made it the most powerful station in the UK. In the attempt to neutralize the BBC monopoly, the United Kingdom’s Independent Television (ITV) was established as an alternative voice for the British citizens and its residents. It was launched as commercial public service broadcaster by the *Television Act 1954* and the Act also established the Independent Broadcasting Authority, which was later changed to the current regulator, Office of Communications (Ofcom). ITV is the oldest commercial network in the UK which receives its funding from advertising revenues compared to the BBC that receives its funding from the television license fees. As a commercial broadcaster, ITV is obliged to broadcast programming of public importance such as news, current affairs, children’s programs, religious programs and as well as political parties campaigns and news of national interest such as government Budget Speech.

The introduction of more television channels such as ITV in the United Kingdom contributed positively to the development of children’s television because more ‘players’ came into the market unlike when the BBC was the only children’s television programs provider. This development did not go unnoticed because in 1997, the BSC observed that there was an increase

in children's television programs, 'not merely on cable and satellite, but also on terrestrial channels' (Buckingham et. al. 1999, p. 50).

The landscape of children's television seems to be changing in some of the developed countries in terms of its revenues. Most of the American major studios and distributors are investing billions of dollars on children's television following recent years whereby the industry changed from 'not commercially viable' to 'commercially viable'. The distributors and marketing companies changed their revenues strategy by not only focusing on television adverts but also introducing program sponsorship, and sales of children's toys. With all these new marketing developments, children's television started to be classified as 'profitable' and attracted the establishment of more channels in the UK.

Buckingham et al. (1999) argues that the introductions of commercial channels are popular with metropolitan and ethnic minority viewers, and the channels appear to pose a greater threat to ITV than to the BBC. Buckingham argues that ITV does not treat children's audience as a potentially valuable commercial asset. For example, advertisements during children's time slots are aimed at adults' audience instead of child audiences. Buckingham et al. (1999) reveals that 'it has been rumored that some senior figures at ITV would abandon children's television altogether if they were permitted to do so...' (p. 63).

A 2008 report from Ofcom indicated that ITV1 wrote to Ofcom in an attempt to decrease its children's programs quota. ITV proposed to cut the children's programs from around four hours on average per week to two hours per week. The station argued that programs did not attract any advertising revenues because there are restrictions imposed on food advertising during children's television 'window period'. Ofcom countered their argument stating that the restrictions of food advertising should not disadvantage children for being catered for. The decline could be a fact that some children are questioning the quality of the programs. Clearly, when children grow up, they tend to have their tastes and could question the quality of the programs without their parents input. Because children grow up and have different interests and tastes, parents and some broadcasters should understand that children could go out and no longer want to watch television (Livingston, 2002).

Television has made an impact in children's lives and every child wants his/her parents to own a set of television or wants a set in the bedroom and most have one (Ofcom 2007, p. 84), they could not imagine life without a television set in their homes. With the impact that television has in children's lives, it is the first thing that children think about when they arrive home from school. They always look forward to watch their favourite teen soap opera, celebrity talk-shows, cartoons, live kids contests, game-shows, and this is what they talk about when they are with their friends at school. Research has shown that the medium of television grew very fast and became popular to the extent that when television was first introduced into Britain half a century ago, children's television program ratings immediately reached just under two hours per day (Himmelweit et al, 1958) – a similar level to today, 'not least because new media mostly

supplement rather than displace old media' (Ofcom 2007, p. 72). The introduction of the new media triggers many questions about the future of the UK originated programs. Investment in the UK original children's programs fell by 17% since 2001, even though at the time total investment in the UK programs rose by 4% (Ofcom 2007, p.47). The data shows the imbalance and unfairness here: only 4 per cent of total spend goes on programming for 19 per cent of the British population (HMSO, 2007), and expenditure on the UK programming in particular is plummeting for children while it rises for everybody else.

#### **5.6.6 The UK children's television arguments**

The Ofcom (2013) report indicates that parents and children value the UK originated children's programs from more than one provider and that ITV1 has traditionally played an important role in the provision of children's programs. Ofcom considers the delivery of PSB content for children important to the child audience and the British families in general. Ofcom was surprised to receive a request from ITV proposing to cut down children's television programming, with a claim that the station is not making any profits. Deliberating on ITV proposal, Ofcom concluded that the changes that ITV proposed would represent a 'significant change', when considered (as required by the Act) in relation to ITV's changes over the past three years. ITV's delivery of children's programs ran at 10 hours per week in 2005, 8 hours in 2006 and 4 hours in 2007. The proposal was not the first of its kind, in 2007, the ITV requested to amend its programming and because of its low numbers of children's program, Ofcom rejected its proposal stating that:

As a PSB, albeit a commercial one, ITV1 has a duty to contribute to the provision of programming that the market would not otherwise deliver. In this context we believe that ITV1 still has an important role to play in the provision of children's PSB. Therefore – whilst noting the market related points made by ITV... it would be inappropriate to change the level of ITV1's delivery of children's programs (Ofcom, 2008).

In response to Ofcom, ITV promised to increase its children's programming with about 2.5 hours per week as per the Act. But the network stated that children's films will be reduced just by a small amount and will increase the number of pre-school, factual and drama programs. In 2009, Ofcom stated ITV's proposal to reduce the number of children's television programs cannot be described as significant, in relation to the overall character of the service. Ofcom requested the network to increase the number of hours but the network declined. The network took a negative decision in 2010 reducing children's programming again and changed the output of children's programs of arts and religion which fell in Tier 3. Genres falling into Tier 3 are effectively subject to self-regulation by the commercial PSBs. Ofcom statement indicates that:

Under the *Communication Act 2003* a broadcaster must consult Ofcom where a significant change is proposed to its program policy that is one which would make the service materially different in character from in previous years. The broadcaster must

take into account Ofcom's opinions in preparing its Statement of Programme Policy but the Act does not give the regulator the power to allow or disallow proposed changes to Tier 3 delivery (Ofcom, 2010).

In 2010, ITV network informed Ofcom about changes that it wanted to make in their 2010 children's programming. Unlike the previous years, ITV did not specify any minimum amount of children's program that it will broadcast. Following the case between Ofcom and the ITV proposal to cut children's television programs, Ofcom stamped its authority as a firm regulator. The regulator has a statutory duty to protect children's community and their programs. If the legislator's operational policies were loose, stations like ITV would have dropped children's television programs. The case between Ofcom and ITV is one of the cases that different regulators can take a leaf from. The position that Ofcom adopted in ITV's case is a true reflection of regulating children's television in the public interest. Ofcom declined the request by ITV to decrease the number of children's programs.

### **5.6.7 The UK children's television and new media**

Clearly, the media landscape around the world is evolving with the introduction of new technologies; the television industry in the UK finds itself in a situation where it has to review its programming strategies. Changes in media strategies and platforms happens more often and (Papandrea, 2001) recommends that 'if public broadcasting is to remain relevant in the new world, it must adapt to change...and it must apply its limited resources to securing the greatest possible benefit to society (2001, p. 8). Children's media consumption in the UK continues to change rapidly, with older children, especially teenagers, watching less television, preferring to spend more time on the internet and mobile phones. According to Ofcom's (2010) statement on the *Future of Children's Television*, parents of young teenager are particularly dissatisfied with the current delivery of public service programming, and young teenagers wish that the content could be aimed specifically at them.

Towards the end of the last century, Buckingham stated that the Blumler's 1992 report, *The Future of Children's Television in Britain* points to the growing competitive pressure felt by children's programs broadcasters, and the need to protect domestic production in the new multi-channel environment. With the mounting pressure of the changing environment, Ofcom proposed a review of its regulatory framework especially on children's television programming. The regulator requested children's television stakeholders to help shape the ideas about public service broadcasting as a whole and strategies on how children's television industry could be improved. Stakeholders made some suggestions, and included:

- Broadcaster based interventions, including dedicated fund or output quotas.
- Production incentives, such as tax credit.
- Extending the remit of existing public service institutions, including Channel 4.

- Creating new public institutions, including a non-BBC public service children's channel (Ofcom, 2007).

The children's television community raised the above international policy approaches as alternative approaches to regulation. As a way of suggesting children's television policy framework in Botswana, the aforementioned suggestions from the UK children's stakeholders could be considered for Botswana children's television regulatory framework. Buckingham et al. (1999) criticizes this arguing that children's television continues to be endangered species, and specific forms of regulations are still required in order to guarantee its survival. If authorities don't put regulations in place, then the children's TV will be an endangered because there could be fewer programs offered to children. Broadcasters cannot be left to self-regulate without any guidelines.

New developments in television challenge governments to re-visit their public policy to accommodate digital migration. PSB has been around for many years and the solid foundation that it built helped it to survive competition challenges from the commercial broadcasting and other media technologies. Commercial broadcasters carry out research to find out the interest of child audience, hence they change their programming regularly and coming up with new children channels. The introduction of channels such as Nickelodeon, Cartoon Network and Disney Channel convinced children to move from PSB children's programs because "children recognize themselves as the receivers of these cable children's channels; they perceive these channels as specifically designed for them, with specifically appealing continuity voices and images; and they know that channels transmit 24 hours a day, seven days a week just for them, (Fuenzalida 2012, p. 7). Cable networks and subscription television are usually commended for high quality of programs, which de-campaigns PSB programming.

The introduction of digital migration has helped public broadcasters and free-to-air in the sense that they can now compete with cable networks, subscriptions. "In the United Kingdom, Freeview is delivering a free-to-air digital broadcast service on a scale (40 channels) comparable to base-level subscription offerings; in the United States, local broadcasters are arguing that the shift from the analogue to digital in 2009, with its attendant capacity for broadcasters to multicast up to four channels each, may finally enable them to compete effectively against cable networks" (Turner 2009, p. 61).

It is very important to note that television reaches a wide range of audience in developing countries such as Botswana compared to the internet. This was echoed by other scholars who believe that television is still viable, relevant and vital because "the possibility of reaching all citizens with important information remains valuable to nation-states, and the need for institutions that can provide some sort of social cohesion has not lessened" (Turner 2009, p. 61). The United States is one of the countries that is very competitive and subscription services tend to enjoy more viewership because of the quality of programming that they schedule but it is noted that "cable consumer only use a small fraction of the channels available to them (Bar and

Taplin 2007 cited in Turner 2009, p. 61) and that eventually suffer from ‘choice fatigue’ (Ellis 2002 cited in Turner 2009, p. 61).

This is not to say that public broadcaster should fold their arms and watch as the situations unfolds thinking that cable networks and subscription services don’t pose any threat to them. Public broadcaster especially those from developing countries such as Botswana have to “operate a segmented digital channel aimed at children’s audience” (Fuenzalida 2012, p. 4). As much as free-to-air broadcasting is still relevant have a lot to offer to its community it have to accept challenges of the new media that affected most developed countries such as the United States of America.

### **5.7 Children’s television in the United States**

Television dates back to the 1930s in the United States of America. Some countries around the world, like Botswana, South African and Australia have adopted the public service model of the United Kingdom, and the United States in which television was established on the concept of ownership and commercial support. According to Comstock (1993), there were 10, 000 television sets in use with 11 hours of programming in the evenings provided by the two networks with a few outlets in 1946. Four years later, the numbers had increased to 10.5 million with 90 hours broadcast weekly by about 100 stations representing four networks, the American Broadcasting Company (ABC), Columbia Broadcasting System (CBS), and National Broadcasting Company (NBC) that remain preeminent, and the soon-to-falter Dumont Television Network (DTN). In 1970, the number of television sets in use was 93 million (Comstock 1993, p.117). According to Robert (2013), a study carried out in August 2013 indicated that there are 114, 200, 000 American households with television sets.

The United States broadcasting system was established for radio by the *Federal Communications Act 1934*. According to (Comstock 1993), crowding of the limited spectrum space was expected if regulation were not imposed. The Act established the Federal Communications Commission (FCC) to license stations and also to oversee national electronic communications. The airwaves were defined as public property, and in exchange for their use, licensees were required to serve the “public interest, convenience, and necessity” (Comstock 1993, p. 119). I must acknowledge that there was no clarification on the concept of “public interest, convenience and necessity”, which was left to the market to define. This was in contrast to the development of television in many countries where a concept or philosophy is guided by the structures, a typical example being the BBC. This contrast is caused by the US television system that is predominantly commercial and market dominated, with companies such as ABC, CBS FOX, and NBC. These four networks own and operate stations in larger cities and substantially control a majority of affiliates. It must be noted that these stations provide children’s television programs in their programming as part of their license obligations. The networks give children an opportunity to have an option to choose from, instead of just relying on the public service broadcaster.

According to Barnouw (1990), the growth of television slightly slowed down during the Second World War. In 1946 the FCC started issuing television licenses again, thus opening the way to significant diffusion of the television technology leading to heavy increases in television ownership. The issuing of licenses in the 1950s “the golden age of television”, led to declines in radio and movie appeal to audiences including children. Children’s television industry showed a potential for economic gain and profitability during the early days of children’s television programs, before cable/pay TV. In 1979 Nickelodeon was introduced as the first cable channel dedicated to children’s programming in the United States. Fox Kids Networks, Disney Channel and Cartoon Networks were later introduced as children’s programs dedicated channels. The children’s television industry business grew very fast from then. In expanding the children’s television business, the networks and major studios sold the children’s television programs overseas. For example in 2001, Nickelodeon was received in ninety million households in more than seventy countries (von-Feilitzen & Butch, 2001).

### **5.7.1 Children’s television and public broadcasting**

Public Service Broadcasting’s (PSB) objective is to provide public service by serving the broader society of the United States. The United States experienced a lot of imbalance whereby commercial broadcasters were not prioritizing in providing children’s programs. Following the signing of the *Public Broadcasting Act 1967*, which created Corporation for Public Broadcasting, the first meeting of its board was held in the White House (Corporation for Public Broadcasting, 1987). The mandate given to the corporation by the act of 1967 was to (a) develop television and radio system that would reach all Americans with alternative programming, (b) develop connection services that would link the public broadcasting stations nationwide, (c) help support those stations, (d) help ensure production of high-quality programs from diverse sources, (e) provide training, instruction, recruiting, research, and development (Corporation for Public Broadcasting 1987).

Congress established public television, with the three-tier system that still persists; the Corporation for Public Broadcasting (CPS) as the national policymaker, the Public Broadcasting Service (PBS) as an overseer of public television stations around the United States and distributor of programs to affiliates. The corporation sources financial support from the government through CPS, private foundations and viewers. It is financed by congressional appropriation, subscription fees, and donations. Affiliates also get funding from specific foundations such as educational and health from their respective states or districts. PBS in the United States does not receive any finance through advertising like commercial stations and networks. PBS provides its member stations with programming in cultural, educational, scientific areas and children. Historically, Americans have proved to be the powerhouse of television. Comstock notes that by the end of the era (1960s), there were about 250 public stations in operation with a 70% increase over the 35 educational stations in existence at the end of the 1950s. Commercial broadcasters and networks were increasing very fast in numbers in the United States.

There were more than 725 commercial stations, and their ratio between VHF (Very High Frequency) and the harder to receive UHF (Ultra High Frequency) was 70/30 compared to a far less favourable 40/60 for the public stations. Public television offered an alternative but hardly a challenge, as its audience share for the past two and half decades has consistently fallen below 5%. These two decades saw network television seemingly unassailable (Comstock 1993, p. 122).

The public broadcaster faces steep competition from the cable and Pay TV in providing high quality children's television programs. Some parents question the quality of programs provided by public broadcasters and hence they are willing to spend money to buy programs. These parents subscribe to cable and satellite channels and in return they expect value for their money from the commercial broadcasters. This pushes commercial broadcasters to go an extra mile in providing programs of high quality. Public service stations are always criticized for offering less quality programs. Because of the competition faced from commercial broadcasters, different governments have started to invest in improving public broadcasting to attract more audience. This is also beneficial to children community because they also watch quality and entertaining programs from PBS. According to PBS (2014) the organization is committed to produce programs that will bring positive changes into children's lives.

- PBS Kids is committed to making positive impact on the lives of children through curriculum-based media, using new and traditional platforms to support children in their acquisition of knowledge and critical thinking skills while empowering their imagination and curiosity of the world.
- Providing the highest quality programming and learning environment for children, PBS children's media invites kids on a journey to explore the world around them with non-violent, age appropriate content that offers positive role models for children to learn from and grow with.

The organization's interest and emphasis is to develop children holistically, ranging from educational, entertaining and cultural. PBS has over 350 television stations affiliates, which reaches nearly 120 million people through television and the stations have a collective ownership (PBS 2014). PBS is the most prominent provider of television programs to public television stations in the United States. The organization distributes a series of children's television programs such as *Sesame Street* (1969), *Daniel Tiger's Neighborhood* (2012), *Bob the Builder* (2005), *The Cat in the Hat Knows a Lot About That* (2010), *Thomas and Friends* (2004), *Dinosaur Train* (2009), *Martha Speaks* (2008), *Sid the Science Kid* (2008), *Wild Kratts* (2011), and *Curious George* (2006), just to mention a few. PBS is not responsible for all programming carried on public television stations, but also receives large proportion of the programs from third-party sources such as American Public Television, WTTW National Productions and independent producers.



As a corporate entity, PBS is governed by a board of directors, consisting of the company president, general directors from outside the organization, and representatives from some of its non-commercial member stations. Member stations are licensed variously by community organizations, universities, State authorities, educational departments and municipal authorities.

### **5.7.2 Children's television policies in the US**

Children's television in the United States has faced challenges with policy, regulation and content. There have been several statutory Acts and amendments drawn since the introduction of television. The Federal Government through the United States Congress has responsibility for overseeing the broadcasting industry. The broadcasting sector is regulated under the provisions of the *Communications Act 1934*. This Act created the Federal Communications Commission (FCC) responsible for:

- Allocation of space in the radio frequency spectrum to broadcast and non-broadcast services.
- Assignment of stations in each service to specific frequencies and owners within their appropriate bands in such a manner as to avoid interference with other stations on the same or adjacent frequencies.
- Regulation of existing stations to see that they are operating in accordance with FCC rules and the provisions of the authorizations. At the time of periodic license renewal, the FCC supposedly reviews the stations' record to determine if it is operating in the public interest (Pusateri, 1988).

The FCC is prohibited from directly controlling program content under section 326 of the *Communications Act 1934*. Americans are very vocal when it comes to self-regulation and if one tempers with editorial or media operations, he/she is usually castigated. In the past 326 would have been criticized to infringe with the freedom of speech or expression. However, FCC is mandated to issue sanctions and enforce penalties in their stringency. But it must be noted that the function and content of American broadcasters is left largely for the market to self-regulate. Even though the commercial broadcasters self-regulate, the Americans believe that children's rights need to be respected and there social welfare needs to be addressed.

As noted above, the American society is very vocal on media issues and any policy that impinges on the freedom of speech, even when designed for children, is thoroughly scrutinized and debated. In 1960, The FCC specifically addressed services to the child audience when it issued a policy statement that affirmed the broadcasters' responsibility to provide programming designed for the child audience (Watkins, 1987). According to Lisosky (2001), the National Association of Broadcasters was opposed to the federal government for television content at that time because the industry group had already designed a set of self-regulation for its member stations. It must be noted that children have been at the centre of debates in television in America, dating back to the 1950s. The National Association of Broadcasters' Television code in 1952 included

in the charter, a section entitled 'Responsibility toward Children' (Ray, 1990). To ensure that commercial broadcasters comply in the current system, each network established departments and people responsible in reviewing programs, scripts and announcements. Most of the small stations in the United States affiliate to major television channels who provide them with programs to broadcast. If an affiliate thinks that a program is unsuitable to be aired in their community, they have the right to reject the program in accordance with the FCC regulations (Head & Sterling, 1987).

### **5.7.3 Regulating children's television in the US**

According to Kunkel (1993), the broadcast airwaves in the United States are designed by law as a public resource. Those granted to operate in the country must comply with regulatory constraints and obligations established by the FCC. Under the *Communications Act 1934*, the Commission is charged with crafting policies that promote the "public interest, convenience, and necessity" (Kunkel 1993, p.275). It has been observed that commercial broadcasters use 'public interest, convenience and necessity' as an excuse because the broadcasters claim that it does not make sense of what is required from them. Although the FCC has grappled extensively with children's television policy since the 1960s, it has consistently failed to craft an approach that generates meaningful levels of educational or informational television programming for children, or otherwise attributes to content diversity (Kunkel at el. 1987). The children's television situation in the United States prompted the advocacy groups to petition the FCC to establish policies that would require television licensees to deliver at least some minimum content requirements.

In the 1980s, deregulation of television was established and it affected the children's television industry negatively because it removed all the advertising and public service requirement. The statement from the FCC suggested that broadcasters and networks rely on the marketplace to decide on the programs to broadcast (FCC, 1984). The Commission proposed a course that would codify the role of public television as a compensatory institution, whose function would be to compensate commercial broadcasting's omission in service, such as the child audience (1984). The deregulation of television was a major setback for child audience and advocacy groups. The CTA did not give up on campaign for children's television.

The U.S Congress passed *Children's Television Act 1990* in response to the failure of the television broadcasters and networks to serve the educational and informational needs of the children's community. The campaign and advocacy to improve the conditions of children's television has been going on for many years before the Act was established. In the 1970s, Action for Children's Television (ACT) led by Peggy Charren, was a campaign for children's television in the United States. ACT was the country's leading media advocacy group at that time. The advocacy group asked Congress to intervene in an effort to compel the children's television broadcasters and networks to consider the needs of child audiences. Charren mobilized different associations to support her petition. They included, American Academy of Paediatrics

(APP), the National Education Association (NEA) and the National Parents Teachers Association (PTA).

In 1990, the advocacy groups eventually saw the passage of *Children's Television Act 1990* by the US Congress. The legislation amended the Communications Act and established a new framework for children's television policy. The act was implemented in 1992 and established that each station must provide educational and informational programs for children in order to qualify for license renewal (Berry & Asamen 1993). The CTA restricted advertising during children's programs to no more than 12 minutes per hour on weekdays, 10.5 minutes per hour on weekends. The CTA also authorized the establishment of a National Endowment for Children's Educational Television to be administered through the Department of Commerce. The legislation established a government-supported program fund for public broadcasters and required broadcasters to supply children with Educational and Informational ("E/I") programs without advertisements (US 1990). The CTA and FCC regulations require FCC to consider in its review of all broadcast television and pay TV stations' license renewals, and whether the station has served the ("E/I") needs of children. The E/I would be a criterion for assessing a broadcaster's public interest performance at license renewal time. Under the FCC regulations, a station licensee will be deemed to have met its obligation to serve the E/I needs of children if it has broadcast on its main program stream for a minimum of three hours per week of programming that has a significant purpose of serving the E/I needs of children under 17 years of age (FCC 1996).

Under Chairman Reed E. Hudnt, the FCC developed license renewal guidelines which also stated definitions of what constitutes for a program to be considered educational and informational. Under the leadership of Hudnt, several Bills were introduced in a short space of time, and the US Congress through the *Telecommunications Act 1996* called for the mandatory installation of a V-chip in the production of all United States television sets manufactured in the US by 1998. The V-chip is an instrument that comes with the television set and it enables parents to block objectionable programming. The Act also encouraged the television industry to develop a voluntary ratings system that allows parents to assess the suitability of programming for their children (US Congress, 1996).

Clearly, American television programming has a huge influence in many African countries and Botswana is not an exception. As one of the powerful countries in the world, the US has "Americanized" most children especially from the developing countries. There is also resemblance, if not benchmarking in some of the developing nations' television of policies and programming, with that of the US. The US television programs cannot go unnoticed; time and again the programs are referenced during interviews.

In summary, it is noted that the US has a good reputation for children's television programs which is supported by the Congress. Children's television is always in debated on different platforms and this is evident because Congress is in support of children's programs. Children's

Television Act was put in place as a guiding mechanism to the industry players. The legislation requires all broadcasters to comply, and if not, they risk chances of losing their broadcasting licenses. I must acknowledge that Botswana television industry is at its infancy stage but can significantly learn from the developed countries with the 'best practice' in children's television.

### **5.8 Conclusion - Elements of the best practice model**

In conclusion, this chapter looked at models and best practice of children's television from countries identified for this study, Australia, the United States and the United Kingdom. It is worth noting that these countries have similarities in the sense that they are all English speaking countries and they have robust policies and regulations in children's television. The three countries respect the ideal of public broadcasting and its principles of informing, educating and entertaining. This is one of the reasons why they take children's television very seriously to the extent that broadcasters are regulated on what can be showed to the children community, at what times and in what form. The three countries have regulatory bodies that draft regulations and ensuring that broadcasters comply.

When discussing the influences of media on children, it is critical to remember their age and developmental stage. Children's cognitive, emotional, physical and social skills develop as they go through life. As mentioned earlier, Durkin (2002) believes that children are different in theory cognitive and social development, 'in their media experiences, interests, sophistication and motivation that the nature of childhood changes as society evolves' (2002, p.4). As children grow and mature, their needs, abilities, interests and challenges change. The child's development has direct implications to the way she or he may be able to benefit from the media. For example, the older children become, the longer their attention span grows. So while toddlers may be able to listen to a story for only a few minutes at a time, preschoolers may be more attentive while older children stay attuned for much longer. Similarly, while younger children may be able to comprehend very simple language and concrete images, older children are able to process more complicated linguistic and visual expressions. Therefore countries with the best practice such as Australia, established Children's Television Standards (CTS) as a way of differentiating what could be offered to different generations. Australian Communications and Media Authority (ACMA) implemented regulations that could develop children's television industry and as well as promoting 'Australianess'. The introduction of the local content was introduced to benefit the locals and to ensure that Australian audiences were able to watch Australian programs, as opposed to international imports, and the primary goal of this introduction was to create cultural identity (Cunningham & Turner 2000). For example, commercial broadcasters are required to broadcast minimum levels of Australian content such as documentaries and drama. The CTS requires that all preschool programs should be local content. These standards have been successful in ensuring that broadcasters and producers create quality television programs that are specifically made for children. The 'C' classification is another mechanism that shows the best practice, which demands Australian producers and broadcasters to produce programs that are appropriate to the Australian children's community.

The imposition of obligations to provide content which is produced within the country (domestic program production) is an important means to promote a sense of national identity, and also to provide impetus for the development of a national production industry. This is particularly important for countries which struggle to preserve their sense of unique national difference in the face of cheap foreign imported content and programming. National programming also serves a vital role in reinforcing a sense of nationhood in general. The current Australian content and Children's Programs Standards requires commercial broadcasters to:

- Broadcast at least 240 hours of children's programming per year of which 50 percent must be Australian children's programs.
- Broadcast at least 120 hours a year of Australian pre-school children's programming.
- Broadcast at least 32 hours of first release Australian drama (ACMA 2009 cited in Potter 2014).

In most cases when regulations are passed, there are those who support and others would oppose. There was always going to be tension between the networks and the regulator as the regulator was criticized for imposing children's television regulations. With the government it is always created to protect children and assist in their development and entertainment. The introduction of children's programming by the Australian Government is considered to be in its own class and unique from the rest of the world. The Australian Government set up an Australian Children's Television Foundation (ACTF) to improve the children's television industry. The Foundation was incorporated as a Company Limited by Guarantee funded by government, but independent and able to act on a commercial basis. The ACTF provided a new dimension of children's television. The Foundation and the government cultural policy for children's television established the Australian Film Finance Corporation (AFFC), a film bank which subsidised the production of Australian content, television series, documentaries and feature films. Under this subsidy, children's production is given special treatment. The children's television 'best practice' in Australia did not go unnoticed because many children's programs won awards at international levels. The Australian concept of children's television demonstrates that regulation alone is not an answer, it needs continual monitoring to ensure that objectives are met as circumstances change.

The United Kingdom's children's television through the BBC is considered as one of the best concept in children's television considering its history and level of operations in terms of policies and regulations. Ofcom regulates television, radio and telecommunications, and also has a statutory duty to represent the interests of all citizens and consumers. The regulator expects broadcasters to put the interests of the public first and broadcasters should comply with all the regulations to maintain the affiliation. Ofcom insist that all media houses should contact the regulator if there are any changes to be effected in their operations. For example, in 2007 ITV wrote to Ofcom proposing to change their children's programming, but the station did not give

details as to how many hours will be aired or how many will be reduced from the schedule. In response to the proposal, Ofcom stamped its authority and rejected the proposal arguing that,

As a PSB, albeit a commercial one, ITV1 has a duty to contribute to the provision of programming that the market would otherwise not deliver. In this context we believe that ITV1 still has an important role to play in the provision of children's PSB. Therefore- whilst noting the market related points made by ITV – Ofcom informed ITV of its opinion that it would be inappropriate to change the level of ITV1's delivery of children's programs from 2007 (Ofcom, 2008).

As a regulatory body, Ofcom monitors and evaluate broadcasters operations, as a mechanism tool, to see if they comply according to licensing conditions. If they don't comply they risk having the license revoked. The regulator continuously carries out children's television research in order to develop the children's television industry. As one of the requirements, Ofcom requires broadcasters to respect and maintain their television schedule as per their line-up submission. This also helps broadcasters to keep the 'watershed' period in check, as a way of protecting children from viewing harmful content. 'Watershed' period starts from 9pm - 5:30am in the United Kingdom and it is required that unsuitable television programs should not be aired before 'watershed' period because children might be watching television. Broadcasters are expected to comply with the code of appropriate scheduling. Even though the code requires broadcasters to comply, a thorough assessment is carried out to determine whether the program is scheduled appropriately or not. For example, if a movie is scheduled to start at 8pm and end at 9:30pm, and has a harmful content towards the final scene, would it be considered inappropriately scheduled. Although the scene would not transmit during the watershed period (9pm), but the fact that the film started well before the watershed period it would have attracted a significant number of children who might watch until the end of the film. The regulator's firm decision making and close monitoring on broadcasters compliance is a reflection of the 'best practice' model on children's television.

As much as the media self-regulate in the United States, the *Federal Communications Act 1934* defines the airwaves as a public property, and in exchange for their use, licensees are required by the Act to serve the "public interest, convenience, and necessity" (Comstock 1993, p. 119). The establishment of *Children's Television Act 1990*, was a sign of the best practice model on the child audience. Broadcasters are required to comply to the Act if they don't want to risk their license renewal. There are too many commercial broadcasters in the US, but the FCC established a mechanism that will compel them to contribute to the development of children's television directly if not indirectly. The FCC requires broadcasters to broadcast a minimum of three hours per week of programming on their main program stream to qualify for a licence renewal. The program should have a significant purpose of serving the Educational and Informational (E/I) needs of children under the age of 17 (FCC, 1996). Broadcasters are required to keep their programming logs describing why the programs they aired should be

deemed Educational and Informational. This is one of the tools that the FCC uses to assess the application renewal.

With the stiff competition from the commercial broadcasters, Congress established Corporation of Public Broadcasting (CPS) which is responsible for funding PBS. “PBS is perhaps best known for its long-standing commitment to quality children’s programming, which has often stood in stark contrast to commercial children’s television” (Hoynes 2003, p.123). Children’s television in the US has made a significant impact with their programs dominating in developing countries. The country produces some of the best children’s television programs like *Sesame Street* which is considered one of the best educational programs. The high quality programs like *Sesame Street* are continuously used as a reference when talking about sound quality programs. Producers in African countries such as Botswana and South Africa appreciate what the American television industry is doing in terms of the high quality of children’s programs. Producers who were interviewed for this dissertation are of the view that African can take a leaf from countries with the ‘best practice’ in children’s television.

South African television industry might not have the ‘best practice’ in the world, but it has some elements of the best practice. The television industry in South Africa is considered one of the best in Africa. This is because their productions value is recognized internationally and always participates in international competitions, being children’s television awards, television commercial awards and music videos. Interestingly, Independent Commissions Authority of South Africa (ICASA) has a well drafted regulatory framework on children’s television which is in comparison to the countries with the ‘best practice’ on children’s television. Licensees are required to comply with the code and if they is something that don’t understand then they are advised to seek guidance from the Authority (ICASA, 2004). ICASA’s code of conduct for broadcasters is very clear with regard to harmful material in children’s programming. It stipulates that licensees shall not broadcast any material that contains gratuitous violence, to broadcast violence which does not play an integral role in developing the plot, character or theme of the material as a whole (ICASA, 2004). The Authority’s codes of conduct to children’s programming are similar to those from countries with the ‘best practice’ which seek to develop and protect children’s welfare in the sense that:

- Broadcasters will not broadcast unsuitable for children at times when large numbers of children are expected to be part of the audience.
- Animated programming for children are prohibited to have violence, including violence as its central theme and are prohibited to invite dangerous imitation.
- Programming for children should take care not to contain themes that could threaten their sense of security when portraying domestic conflict, death, crime or the use of drugs.
- Programming for children should take care when dealing with themes which could invite children to imitate acts which they see on screen or hear about.

- Frightening or excessive special effects, not required by the storyline should be excluded from children's programming (Government Gazette 2009, p. 6-7).

Producers from South African children's television industry who are considered to be knowledgeable in children's television programs in the African continent believe that Africans can take a leaf from the US commercial television system regulatory framework, narratives, aesthetics and production techniques. The producers were not hesitant to criticize some of the African producers who continue to adapt American storylines to the extent that they try very hard to 'Africanize' them. The interviewees supported the view that Africans should always tell their own stories.

The next chapter investigates producers of children's television programs and how they go about producing children's television programs from their various stations. The field research was conducted through face-to face interviews with the commissioning editor of children's programs at BTV, head of programs at BTV, SABC 1, eBotswana and other independent producers from South African production houses. The producers were asked to evaluate the stations' children's television policies and regulation. They were also asked to narrate their concept of producing programs that are ideal and relevant to the child audience.



## **Chapter Six**

### **Regulatory framework and children's television in South Africa**

#### **6.1 Introduction**

This chapter presents a policy and regulatory overview and context within which the South African broadcasting operates, inclusive of public broadcasters, commercial broadcasters and production houses such as Red Pepper Studios and YoTV. The chapter commences by looking at the Independent Broadcasting Authority (IBA) Act (as amended), the Independent Communications Authority of South Africa (ICASA), the Broadcasting Act (1999, as amended), the South African Broadcasting Corporation (SABC) license conditions (2004), regulations and other documents that are relevant to the SABC's delivery on children's programming. South African concept of broadcasting follows the BBC model since the British had a major influence in setting up broadcasting in South Africa. Evidence is the SABC model of operation, which follows the BBC model.

Barnett (1999) reiterates that when the reform process of re-organizing the SABC into a commercial business units in 1991, those on the left saw this as a strategy by the State to break up the national public broadcaster and shift responsibility from the State to the market. South Africa was able to put in place important safeguards to ensure that the market did not displace public broadcasting service ethos. In Botswana, in 2005, the NBB could not compel the international pay television network – MultiChoice Botswana to meet the local content quota because there were no policies in place but with proper policies and regulations, no broadcaster or network could refuse to comply. Botswana could take a leaf from the South African regulatory framework, its strength, weakness and the challenges they went through in establishing one of the most reputable broadcasting industries in an African continent and the rest of the world.

#### **6.2 Documents analysis findings**

##### **6.2.1 The Independent Broadcasting Authority**

The Independent Broadcasting Authority (IBA) was created as an independent agency to regulate the broadcasting sector. The *IBA Act 1993* was the first piece of broadcasting legislation that was drafted after the first South African democratic elections of April 1994. However, the *IBA Act 1993* entrusted the broadcaster to act in the public interest, the entire public, in all its diversity (inclusive of age) must be catered for in the regulation of broadcasting services. Section 2 of the Act when it was initially enacted did not include a clause dealing specifically with children's broadcasting needs.

The 'new South Africa' after its first democratic election in 1994 brought many changes in the broadcasting industry. Following numerous discussions that took place during the formative period, the Independent Broadcasting Authority (IBA) was established in order to regulate

broadcasting in a democratic environment while the South African Telecommunication Regulatory Authority (SATRA) was to regulate the telecommunication industry separately. However, primarily due to convergence, the two regulators were merged to form the Independent Communications Authority of South Africa (ICASA) in July 2000 to facilitate effective and seamless regulation of telecommunication and broadcasting through the *ICASA Act 2000*.

Its 'independence' is constitutionally protected in Chapter 9, Section 192, and it also stipulates that the selection of Councillors is done through a public nomination and interview process. According to *IBA Act 1993*, all Councillors were appointed by the State President until the Act was reviewed in 2006 when an amendment to the Independent Communications Authority of South Africa - *ICASA Act 2006*, provided that Parliament interviews candidates together with a panel of experts and then submits the recommendations to the Minister of Communications as the new appointing authority.

Before the establishment of ICASA, in 1994, IBA embarked on a project to get the public's views and opinions on how the public can contribute in the improvement of the South African broadcasting system. The public sectors organizations, advocacy groups, political parties and individuals were given a platform to share their opinions on what they think could be done to better the broadcasting industry. After several months of public hearings between 1994 and 1995, IBA released its 'Triple Inquiry Report'. Since the IBA was accountable to the South African government, the Authority released its report on South Africa's public broadcasting. As an inclusive Authority, IBA made sure that children's issues were covered as well. Considering children's television, the IBA report 1995, states that:

In South Africa, where children have been, and in some cases still are, witnesses to violence and general lack of self-worth, [sic] are without hope and pride, broadcasting becomes a very important medium for overcoming fears and building optimism. In recognition of the role that broadcasting can play in contributing to a happy and fruitful childhood for all our children, top priority to children's programming must be given (p. 18-19).

South Africa is a one of the countries that adopted African Charter on Children's Broadcasting in Accra, Ghana, 1997. The Charter was an amendment of the SADC Children's Broadcasting Charter. In keeping with the international Children's Television Charter, the charter was amended to align with issues relevant to the African continent, and in particular, greater emphasis was placed on the educational and developmental needs of African children and protection from all forms of commercial exploitation. The Africa Charter on Children's Broadcasting was later, in 2000, ratified at the general assembly of the Union of National and Television Organizations of Africa (URTNA). The IBA report acknowledges the Africa Charter on Children's Broadcasting and it also touches on the International Television Charter that was presented at the First World Summit on Children's television held in Melbourne, Australia in

1995. In its recommendations on Section 8.6.12 dealing with children's programming, cited in Bulbulia (2007) the report states that:

South Africa has a long and rich oral tradition that should be drawn on in drama programming on television.... The place of factual and knowledge building programs also needs to be guaranteed in the heart of the children's schedules. The early morning and weekend provision of programs for children should also be extended and improved (p. 69).

The report also recommended the quantity of children's television programs on public television that:

Over the course of one week, each public television channel should provide first release children's programming of which 50 percent should be local. This should include full range of educative, entertaining and informative programs produced especially of pre-school age (0 – 6 years) and especially for primary school going-age children (Bulbulia 2007, p. 70).

It is worth noting that these recommendations were done with the public input. As mentioned earlier, advocacy groups, government and non-governmental organizations, education sectors, churches and individuals were given platform to get their views across. The exercise goes along with the principles of democracy, to consult the nation where national issues are concerned.

### **6.2.2 The Independent Communications Authority of South Africa**

The ICASA is granted the power by the Act to invite license applications through publication of a notice in the *Government Gazette*. The licensing process is only public to the extent that, firstly, the ICASA may hold public hearings before issuing a broadcasting service license (this is based solely on the discretion of the ICASA) and, secondly, it is required by the Act to keep records of all the documentation related to the licensing process and to ensure that this is made available for public inspection. Some of the mandates carried out by ICASA include, establishing policies to govern broadcasting, enforce compliance with rules, regulations and policies and issue licenses to telecommunications and broadcasting providers. It is interesting to note that based on the Act, the ICASA is responsible for the selection of the successful applicant with no involvement from the executive arm of the government (Mochaba, 2003).

The Minister of Communications may at times request the ICASA to conduct special investigations and enquiries in order to determine priorities for the development of the broadcasting industry. Although the Minister may also issue policy directions to the ICASA, the authority is not obliged to follow the policy directions but can only take them into consideration.

Facing challenges from the industry and to align the regulations with the fast growing television industry, ICASA amended the Code of Conduct for broadcasters. The Code was revised because

some of the provisions were not consistent or in line with new trends of broadcasting. For example, additional provision for children was required (ICASA 2004). The new Code of Conduct came into effect on February 2003. According to ICASA, the Code defines children as persons below 16 years. The watershed period was also introduced as the times between 9pm and 5am, and adult material may be shown on television. A watershed restriction only applies to television broadcasters (ICASA 2004).

### **6.2.3 A code of conduct**

Parents are always concerned about what their children watch on television, therefore they always accuse regulators for not governing producers and programmers. With no monitoring mechanism installed in most of the African television sets, parents end up acting as ‘V-Chips’. The *IBA Act 1993* (as amended) included a Code of Conduct for Broadcasters which was largely lifted from the press.

Parents have to know what their children would watch before the program is aired so that they can make an informed decision. This is echoed by the Code of Conduct which emphasizes that there should be audience advisories on programmes to enable parents to make an informed decision about programming (Code of Conduct for Broadcasters 2003)).

The Code of Conduct for Broadcasters was revised and published in the Government Gazette no 24394 in 2003. Regulations concerning children states that:

- Broadcasters should exercise particular caution in the depiction of violence in children’s programming.
- Children’s programming portrayed by real-life characters shall only portray violence (whether physical, verbal or emotional) when it is essential to the development of a character or plot. Programming for children shall not contain realistic scenes of violence, which create the impression that violence is the preferred or only method to resolve conflict between the individuals.
- Programming for children shall not contain realistic scenes of violence, which minimize or gloss over the effect of violent acts.
- Animated programming for children, while accepted as a stylized form of story-telling which can contain non-realistic violence, shall not have violence as its central theme and shall not invite dangerous imitations.
- Programming for children shall with due care deal with themes, which could threaten their sense of security when portraying for example, domestic conflict, death or crime.
- Programming for children shall deal with due care with themes which could invite children to imitate acts which they see on screen or hear about such as the use of plastic bags as toys, use of matches, the use of dangerous household products such as playthings or other dangerous physical acts (Code of Conduct for Broadcasters 2003, p. 8).

During the public hearings, an advocacy group, the Children and Broadcasting Forum (CBF) requested the introduction of soap operas and drama for children between the ages of six and 12 years. Another issue that was raised was the time that the soap operas were to broadcast. The Council for Black Education, Research and Trust (COBERT) proposed that regulations need to ensure that soap operas not made for children are broadcast at times when children are not home in large numbers (ICASA, 2004).

Broadcasters and their agencies are required to comply with the Code of Conduct in order to satisfy their license conditions. In addition to complying with the Code, television producers, programmers and as well as production companies that produce for broadcasters have the responsibility to read and understand the Code contents and its significance to the broadcasting industry. The regulator emphasizes that “all licensees should also have in place procedures for ensuring that program-makers can seek guidance on the Code within the licensee’s organization at a senior level” (ICASA 2004, p. 72).

According to Mosiemang’s interview, as far as the educational needs of South Africa’s children are concerned, the SABC’s children’s programming is grounded within an educational remit. In addition, it is worth noting that the review of the broadcasters’ code of conduct has been going on since 2007. There had been numerous discussions and research on the possibility of transforming the former Bophuthatswana Broadcasting (Bop TV) (now SABC) service into a fully-fledged Educational service.

#### **6.2.4 The Broadcasting Act of 1999**

The *Broadcasting Act 1999* was established in order to provide a framework for the public broadcaster under which to operate. Secondly, it was to establish a new broadcasting policy for South Africa, as well as to clarify the role and powers of the Minister of Communications with regards to the broadcasting regulations.

The Broadcasting Act stipulates that all South Africans should be catered for regardless of their geographic location and demographics. Broadcasters are required by the Act to provide programs that can inform and educate the South Africans without any discrimination of race or colour. The Act requires the public broadcaster to be inclusive, capturing various topics that could help in the development of the South African’s knowledge. According to Bulbulia (2007), public service mandate of the SABC in Section 10 and 10(1)(e) states that the corporation must:

Include significant amounts of educational programming, both curriculum based and informational educative topics from a wide range of social, political and economic issues, including, but not limited to, human rights, health, early childhood development, agriculture, culture, justice and commerce and contributing to a shared South African consciousness... (p. 73).

The Act deals extensively with the public broadcaster and emphasizes that the children's community be provided with programs that are relevant. The amended Act of 2002 also expands on the Charter for the public broadcaster, SABC. The Charter set in the Act requires the SABC to provide programs in the South African official languages that offer a plurality of views. It also requires the SABC to provide viewing that advances the national and public interest. The Charter makes it clear that the public broadcaster should have a code of practice that ensures the equitable treatment of all segments of the South African population. As a public broadcaster, the SABC is also expected to provide programming that is fair, unbiased and independent from government and commercial interests. With regards to revenue, the corporation may receive income from advertising, sponsorships, grants, license fees and grants from the government of South Africa.

With regards to the organizational structure of the SABC, the Broadcasting Act stipulates that the broadcaster should consist of two separate operational divisions, being the public service division and the commercial service division. It continues by stating that the two divisions should be separately administered both having independent financial records and accounts. The commercial service of the SABC is subject to the same policy and regulations as those applicable to other commercial broadcasting services in South Africa. Over and above those regulations, the commercial service division of the SABC should also subsidize the public service. The South Africa's regulations have been evolving to adapt with the current situations since the SABC's inception.

### **6.2.5 South Africa public service broadcasting challenges**

South African Broadcasting Corporation (SABC) is considered one of the best broadcasters in Africa. The Corporation operates three television channels, namely SABC 1, SABC 2 and SABC 3 and these channels faces competition from cable networks, subscription services, commercial broadcasters and the internet. Scholars are of the opinion that PSB in South African is also on the decline because of the introduction of new media and other technologies.

Public service broadcasting is in the dock. What justifies it now? Originally defended as a way of dealing with the limits of 1920s technology, it now operates in a world where there is no technical limit on the number of broadcasting channels, and where technology offers the prospects of ever greater choice and freedom of expression. Once defended on the ground that it alone provides programme diversity, it now confronts expanding choices through the market's niche channels (Curran, Elstein & Gitlin 2002 cited in Fourie 2003, p. 148).

The mandate of PSB when it was founded in the Reithian ideals was to serve the entire public and not to be controlled by the markets. Now PSB find itself in a dilemma of aligning to new strategies of broadcasting which in a way is controlled by the markets. The market systems is used in the United States and "the market-oriented approach is based on the belief that the

market is the only democratic regulatory mechanism” (McChesney 1997 cited in Fourie 2003, p.150). This approach is a commercial strategy because broadcasters please their audience with their programming to increase viewership and in return make profit from large numbers. In this manner, the Reithian ideals of public broadcasting, to educate, inform and entertain are compromised or do not matter at all.

The SABC has fallen into market-oriented approach in the sense that SABC 2 and 3 are predominately commercial. The argument of the corporation leaning towards commercialization is because of financial constraints. The Corporation used to be fully funded by the government of South African but the funding was reduced due to financial constraints. The landscape of television changed after it was announced that broadcasters had to switch from analogue to digital. This was a major challenge for South African television industry since the Digital Migration exercise came at a cost.

The SABC has set aside R1.3 billion (US\$ 167 million as of August 2008, including R400 million from government) to upgrade all its production facilities to digital technology by 2010. Plans include upgrading all television and radio studios, outside broadcasting facilities and production and news facilities around the country (Lloyd L., Duncan J., Minnie J., & Bussiek H, 2009, p. 69).

The SABC had to make an overhaul of their equipment since they were using old television equipment compared to commercials broadcasters such as e.tv. In a submission to Parliament in June 2008, e.tv head Marcel Golding estimated that for his company the costs of dual transmission alone over the three-year transition period would run into “tens of millions of rand per annum” (Lloyd L., Duncan J., Minnie J., & Bussiek H, 2009, p. 79). Digital Migration was a challenge to broadcasters because “The International Telecommunications Union (ITU), a United Nations agency tasked with coordinating global telecommunications and services, has set a deadline of 17 June 2015 for broadcasters in Europe, Africa to migrate to digital television broadcasting technology”, (Lloyd L., Duncan J., Minnie J., & Bussiek H, 2009, p. 72) and South Africa had to complete the switch-over before 2010 Federation International de Football Association (FIFA) World Cup hosted by South Africa. The switch-over from analogue to digital was meant to support convergence of services allowing broadcasting to accommodate “mobile reception of video, internet and multimedia data”, (Lloyd L., Duncan J., Minnie J., & Bussiek H, 2009, p. 72).

Convergence in South Africa gave birth to mobile television. This was sped up so that the services could be operating during FIFA Football Word Cup in 2010. Mobile companies saw the opportunity to compete with public and commercial broadcasters in distributing the games through mobile television.

Cell phone operator Vodacom has for example launched what it calls mobile television available on 3G handsets. The operator offers 22 different television channels and the

web-site states that subscribers can access 10 of these for R29 per month (this is apart from the costs involved in streaming). The company has produced content specifically for cell phones (Lloyd L., Duncan J., Minnie J., & Bussiek H, 2009, p. 82).

The introduction of digitalization and convergence was a great move to the South African public because they started to have access to many channels and various choices of media platforms, thus increasing access to diverse content. On the other hand it affected negatively on the incumbent broadcasters since they had to pay all the expenses for the digital switch-over and pose the threat of more competition to their advertising revenue stream. The head of e.tv, Marcel Golding cited in Lloyd et al. (2009), emphasised potential risks in his presentation to Parliament in June 2008:

...the introduction of new channels will fragment audiences and will drive down advertising rates. It is unlikely, particularly given the current economic environment, that advertising spend available to broadcasters will increase – it is more likely that the available spend will have to be shared across more channels. As more channels mean higher costs for broadcasters, this will have an adverse affect on incumbent broadcasters (p.83)

The digital environment came with many things to be looked at to accommodate the digital migration from analogue to digital. Broadcasters were operating on analogue laws and policies and therefore the South African government and the regulator had to review the regulatory framework to include other new media platforms. Licence condition of incumbent broadcasters had to be reviewed to be in line with the digital migration policies. SABC had been operating on the PSB ideals to educate, inform and entertain, as well as catering for the entire South Africans.

## **6.3 Interview findings**

### **6.3.1 SABC children's editorial policies**

This section deals with mandate of the SABC and how it caters for the public, as well as the children's community. South Africa Broadcasting Corporation (SABC) was established solely as a public service broadcaster. The Corporation's programming is underpinned by the SABC's core editorial values of equality, editorial independence and nation building. The SABC editorial policy also states that:

...as the national public broadcaster it is our duty to encourage the development of South African expression. We therefore showcase South African talent, support South African culture, and aim to develop programmes that are identifiably South African. These should contribute to a sense of national identity and of shared experiences, and to the goal of nation building (SABC Editorial Policies 2004, p. 4).



Children's television programs were produced in such a way that the South African children's community can associate with. There were various children's programs that have been localized such as *Takalane* in SABC, which is a version of a popular children's international program known as *Sesame Street*. The researcher accepts that the SABC has made a major development on children's programming and this has been helped by the public broadcaster's Charter which requires the station to cater for child audience as well, to:

- Provide significant amounts of educational programming.
- Reflect both unity and diverse cultural and multi-lingual nature of South Africa and its cultures and regions to audience.
- Strive to offer a broad range of service of services targeting, particularly, children, women, the youth.
- Enrich the cultural heritage of South Africa by providing support for traditional and contemporary artistic expression (Bulbulia 2007, p. 83).

To show the seriousness that the South African television seeks to breach the gap between them and the developed countries, stations in South African such as the SABC have editorial policies and make efforts to comply. The SABC editorial policies states that:

- SABC aim to meet the needs of all audience segments. This extends to young and old, urban and rural in all the provinces, speakers of all the official languages, and people of every religious persuasion. It is obviously impossible to please everyone all the time, but SABC endeavour to offer a wide range of information, education and entertainment in a variety of genres and formats, in which everyone should find something of interest some of the time.
- As the national public broadcaster it is the duty of SABC to encourage the development of South African expression. SABC therefore showcase South African talent, support South African culture, and aim to develop programs that are identifiably South African. These should contribute to a sense of national identity and of shared experience, and to the goal of national building.
- Whereas we seek to tell stories of South Africa in all their complexity, we also deal with African and global issues in our programs. Our aim is to contextualize for South Africans their life as global citizens, and to bring them the very best of programs the world has to offer (SABC Editorial Policies, 2004).

With the mushrooming of the new media, PSB's have challenges diversifying their programming, and SABC is not exceptional. It should be noted and acknowledged that it is not always possible for the SABC to please everyone because different people have different tastes. Interestingly, the SABC in their policy documents reveal to offer a range of information,

education and entertainment in a variety of genres and formats, in which everyone could find something of interest.

During a personal interview with the head of children's programs at the SABC, Nokuthula Mosiemang, she revealed that the vision of the SABC is *total citizen's empowerment*. She also emphasized the importance of adhering to SABC editorial policy in order to equally serve the South African community. As noted earlier, the SABC's core editorial values of equality, editorial independence, nation building, diversity, human dignity, accountability and transparency makes the SABC to have an upper hand compared to other stations in Southern Africa, if not Africa. The editorial policy plays a major role in influencing the production, commissioning and acquisition's decisions. Nokuthula revealed during a personal interview that the SABC as a public broadcaster prides itself as the voice of all South Africans.

The children's department at the SABC has its own slogan which is '*to celebrate childhood and realizing dreams*'. Mosiemang narrated that they are aware that children's programming faces challenges of competition with adult material. The SABC children's television unit was created to give children a platform where they can enjoy watching programs. The unit was created to give children an opportunity to learn and get entertained through television in languages that they are comfortable with. The South African television programming continues to attract the majority of local viewers and the rest of Southern African region where SABCs are accessible. This observation underscores the point that if public service broadcasting continues to play a meaningful role in people's lives, it can contribute to their social development and 'sell' the country worldwide because of its good broadcasting sector. The SABC is considered to be one of the leading public service stations in Africa because of its diversity on children's television programs and this was supported by the head of children's genre at the SABC Mosiemang who stated that;

Since its inception, the SABC has always had children's programming. In 1994 when South Africans experienced the true meaning of democracy, when Nelson Mandela was elected the first black President of South Africa, the SABC's children's division was broadened. The children's slate was expanded and it was agreed that the station should not only serve a particular group of children. It was transformed to be for Nelson Mandela's rainbow nation children. The station was transformed to serve all children from black and white, different backgrounds, rich or poor, in urban and rural areas. Before 2005, children's programs and commissioning editors were under the SABC 1, 2 & 3. When it was re-structured in 2005 and all the commissioning editors were brought together to form Children's Content Hub. The division's main purpose is to be an incubating area for children's programs ideas (N. Mosiemang 2013, pers comm., 28 June).

The SABC decides on program scheduling, but within the station there is a division called *Marketing and Intelligence* that carries out children's market research. For example, after

embarking on a research, the division will inform the relevant people about the estimated numbers of children to be home during particular hours. They could also monitor ratings of how many children watch various programs. It is worth mentioning that the *Marketing and Intelligence* division monitors the schools activities in South Africa very closely so that they would be able to produce programs that are relevant to the child audience. When schools have afternoon activities, the Market and Intelligence division will advise the channel on what types of programs could be suitable for the kids. The relevant team will then take a final decision on what to schedule. The scheduling team is formed by the scheduling manager, programs manager and heads of the channels.

The SABC appreciates the roles played by the regulator, Independent Commission Authority of South Africa (ICASA). The regulator plays a major role in children's programming because ICASA emphasizes that children's programming should cater for children's needs and the production must be specifically made for children. According to the SABC's approach to programming, the broadcaster has other policies in place to guide the operations of the SABC, such as Local Content Policy, and Language Broadcasting Policy. The programming is also complemented by policies for specific genres such as News, Current Affairs and Information; Educational Broadcasting, and Religious Broadcasting (SABC Editorial Policies 2004).

Through funding local content, broadcasters are able to adhere to license conditions by providing required quotas; for example ICASA in South Africa requires public television to have 55% of local content, while commercial free-to-air stations are required to have 30% of local content. In contributing to the local productions, the head of children's genre, Mosiemang describes how the relationships between the broadcasters, the South African independent producers are guided by the procurement policies.

The children's unit reviews the SABC 1, 2 and 3 channels and come up with some recommendations to the station. There are meetings held between the stations manager and the children's division to look at the gaps. When all is agreed, the children's division will conceptualize and propose to the station management the ideal production. After the approval of the idea by the station, the children's division will write a brief to production houses requesting for proposals. After receiving treatments from the external producers, the process of short-listing, pitching, and awarding of tender will then start (N. Mosiemang 2013, pers, comm., 28 June).

As mentioned earlier, local content programming regulations assist local production houses to benefit from the broadcasters because broadcasters engage production houses to produce children's production. Kariiti (as quoted in Kupe 2003) explains that in economics theory local production houses benefit through backward linkages. He defines backward linkages as the growth of an industry that leads to the growth of the industries that supply it; for example the SABC commissioning Red Stone and Brew Studios for children's television programs. The commissioning will lead to the demand for independent producers and development of related

skills within South Africa. In this scenario, the SABC has a direct backward linkage to the production houses, and an indirect linkage to colleges and universities that teach the relevant courses to develop the human skills and resources to meet the developing demand from the production houses. Because of the local children's television programs required by the regulator, insufficient human resources force broadcasters to sign lucrative contracts with production houses for children's programs. Production houses have to adhere to regulations set by the Authority during their productions in consideration of the target audience.

### **6.3.2 Commercial television and children's programs in South Africa**

The commercial television industry in South Africa is very diverse. Entertainment television (e.tv) is the only station in South Africa operating as a terrestrial commercial free-to-air television. ICASA requires the commercial free-to-air television broadcasters to broadcast 30% of local content, public service broadcasters to broadcast at least 55% of local content and subscription television operators to have at least 8% local content. In many cases children's programs are not considered commercially viable and most of the times when commercial television stations encounter financial problems, children's programs are the ones that are mostly affected. This section is not about Australia but it is worth noting what happened in Australia that affected children's television. The Australian government through the regulator established Children's Television Standard as a requirement for commercial broadcasters. In the 1980s in Australia, the commercial broadcasters won the case against the Australian Broadcasting Tribunal after challenging the newly introduced Children's Television Standards (CTS). The government then later passed the standards into laws to avoid future court cases. This turn of events became a challenge to the regulator to put more emphasis on the need of licensees to give back to the community rather than just focusing on generating income. The South African regulatory framework emulates the Australian television regulatory framework because in South Africa there are policies and regulations that broadcasters are expected to comply with. ICASA is responsible for taking appropriate actions if broadcasters don't comply.

As mentioned earlier, e.tv is a terrestrial commercial free-to-air television channel in South Africa and it is the largest free-to-air commercial channel. It competes for audiences with the public broadcasting service channels of SABC 1, 2 & 3. The E.tv children's television programming gives the public service broadcaster a steep competition. The Children's community in South Africa has diversity of programs to choose from, e.g. *Takalane Sesame*, *Soul Buddyz*, *Frenzy*, *Inside The Baobab Tree*, *Bubble Guppies*. According to ICASA, both commercial broadcasters and public service broadcasters are regulated equally on the basis of market competition. All broadcasters have to access markets on an equitable and sustained basis since they share commensurate public service obligations.

Independent producers and media houses play a major role in the development of children's television in South Africa. Broadcasting networks in South Africa commission independent producers to produce programs for them and this gives the broadcasters plenty of time to focus

on their main mandate, which is to produce news and current affairs. The next section looks into South African television production houses and their children's programs. The section investigates how the producers go about in producing these children's television programs, and the challenges that they face before and after productions. Two of the major independent studio production companies, YoTV and Red Pepper are investigated in the section below.

### **6.3.3 YoTV's children television productions**

YoTV, also known as Brew Studios is a South African independent television company based in Johannesburg. It is one of the most recognized independent companies in South Africa and the rest of African countries. During a personal interview with the executive producer of YoTV Akhumzi Jezile, he explained that the channel has a good working relationship with the South African Broadcasting Corporation (SABC). YoTV produces children's television programs for the SABC. According to Jezile, South African children are avid viewers of YoTV, with the majority of children watching the SABC. Jezile opined that the child audience must be valued and made to feel a sense of self-worth for them to embrace the SABC's principle of 'total citizenship'. He suggested that value and self-worth are reinforced when children feel proud of their cultures and ancestry. Jezile contends that children are presented on television as foreign to the local experience. Most of the mise-en-scene of the South African children's programs are based on an urban and Americanized setting. This does not augur well for indigenous and local content and cultures. Jezile explains the importance of producing children's local content at YoTV.

We put out a South African child or an African child that is ideal to look at and to some extent we shape role models and provide direction to South African child audiences. There are certain ways that we wish a girl child should dream, dress and think like. There is a way we wish a boy child should dress, think and look like as well. Our purpose and wish is to produce local programs that can influence their mind-set. This is one of our key responsibilities that we have to adhere to. This is where our vision is positioned; to create a new generation of African children that are confident, that are able to think for themselves, that are able to make their own decisions, that are vibrant, that are also able to go outside and play. This is our position as children's program producers of the SABC (A. Jezile 2013, pers. comm., 31 May).

Jezile reiterates the importance of teaching and influencing an African child to value the norms and values of their culture as compared to promoting American culture which is dominating most television screens in developing countries. As independent producers for the SABC, Brew Studios has its own Standard of Operations that guides the production house to shape an ideal African child of their dreams. Some of the guidelines and regulations are not different from other children's television channels in South Africa. YoTV rules of operation do not allow producers to broadcast music videos which sing about drugs or showing sexual material during children's window period. According to Jezile, African children should be respectful to their

culture, respect their tradition and avoid using distasteful language. He discourages children to be shown hip-hop videos depicting sexual content, for example, some of the hip-hop videos in which they show half naked women.

We try to shape leaders of tomorrow and we cannot let our producers to come up with music videos that have ‘colourful lyrics’. Ideally an African child should not be thinking like that, should not even be speaking like that. There are rules and regulations that we have to adhere to. Sometimes it is just things that make sense as well, when you switch on a television set as a producer, you should be proud of what you have produced. The project must be something that you will want your young brother, son or daughter to watch. Americans have their own dreams and as Africans at Brew Studios we have our own dreams and culture that we have to embrace (A. Jezile 2013, pers. comm., 31 May).

Whilst adhering to local regulatory requirement is important for any production house and broadcasters, it is also important for the programs to appeal to the child audience. There is a trend in developing countries whereby children’s programs are presented by adults and most of the time in English language that is not the audience’s first language. In many cases programs that are not broadcast in local languages fail to reflect the communities and cultural identities of that population. The dominance of international programs is influenced by non-regulation of children’s program quotas in developing countries. Local producers have the power to produce the local content that children are familiar with and can easily associate with. Brew Studios prides itself in promoting different South African languages through children’s local content, as one of the mandates is to restore the pride in an African child. The production house claims that their production reminds children who they are, how different they are to other children from other countries. Jazile praises local production for its influence and impact on South African children.

Instead of us painting false pictures that children need baggy pants, to be cool and fashionable, we have to stand up and teach them to appreciate and embrace their local language. They should be proud and bold enough to speak Sixhloza, Sepedi, Zulu and many other South African languages. At Brew Studios, we encourage our presenters to speak vernacular as much as possible. People should understand that it is for the benefit of an African child. It is very important for producers and presenters to embrace their various local languages in children television’s programs (A. Jezile 2013, pers. comm., 31 May).

Even though it is important to fulfil the local content quotas as per the rules and regulations set by the regulator, producers believe that international programs add value to the development of an African child. Watching international programs can also broaden their mindset and expose them to other cultures around the world. Producing local content is always expected to reflect the cultural values and identity of the country

and as for South African productions, the South African cultural aspect must dominate. (A. Jezile 2013, pers. comm., 31 May).

South African producers are of the view that local production must have educational element in them and have to be kept harmless to the child audience. Cultural productions in South Africa had not attracted legal actions by the regulator. In the history of South African children's television, there was a complaint lodged with the Broadcasting Complaints Commission of South Africa against ETV children's program by P. Bandini called *Pokemon*. Bandini complained that the *Pokemon* cartoon series "gives rise to insensitivity to violence amongst children and that instances of suicide and physiological problems have been reported". The complainant mentioned that the first boy died in Tongaat as a direct consequence of *Pokemon* (BCCSA 2003, P. 2).

Bandini argued that more deaths would follow unless the BCCSA intervened and stopped the program. Bandini pointed out that two children had died in the USA and one in Italy whilst watching *Pokemon*. The child in Italy went to the balcony and jumped to his death. In Turkey two children also jumped from the window because of *Pokemon*, but did not die..."the government established a commission to report on the problem and a verdict was: The TV program *Pokemon* drives children away from reality and makes them insensitive to violence". As a result, the Turkish government immediately stopped further broadcasts of *Pokemon* (BCCSA 2003, P. 2).

According to the BCCSA, parents and broadcasters are jointly responsible for children. The responsibility stretches beyond the watershed period and it also applies to children's times. The BCCSA states that it is common knowledge that fairy tales are often filled with horror. According to the BCCSA it is impossible for a broadcaster to cater for the exceptionally sensitive child so this is where parents come in (BCCSA 2003).

The African National Congress (ANC, the ruling party in South Africa) Draft Cultural Policy of 1994 (cited in Bulbulia 2007, p. 128) states that:

Since media also conveys values, there is a need to ensure the balanced introduction of values that will assist in the establishment of a new society, such as democracy, human rights, peace, justice, and also second-generation rights, and in general...Values also need to reinforce the place of South Africa in the subcontinent, its role in the continent, and its role internationally, and locally to strive for a positive portrayal of South African life (1994, p.5).

The public broadcaster's role as the major electronic media in South Africa has a specific role to play in establishing a new society. It is well known that commercial broadcasters depend on subscriptions and selling airtime but they (commercial broadcasters) also have a mandate to fulfill their license conditions of serving the public interest and providing diversity of programs.

The South African television industry is considered to be one of the leaders in producing quality television programs.

The SABC is also governed by a Charter and in a section of the Broadcasting Act (1999 as amended), the SABC is expected to (S10(1)(g)...”strive to offer a broad range of service targeting, particularly, children, women, the youth and the disabled”. Due to the steep competition from commercial broadcasters, the SABC had to accommodate commercialization and thus the introduction and establishment of SABC 3. The mixed system of public broadcasting and commercial broadcasting in South Africa has contributed immensely to the development of children’s television programs.

The standard of children’s television programs in South Africa surpasses those in other African countries because broadcasters consider independent producers and production companies as important stakeholders. The core business of the broadcasters, focus on news and current affairs and other programs are out-sourced to the independent production companies, which also develop the industry indirectly. The following section will look into Red Pepper Productions, a media company that produces children’s programs for ETV. The section will discuss the measures that the producers take in producing the programs and what determines the suitability of the programs.

#### **6.3.4 Red Pepper’s children television productions**

Red Pepper Studios is one of the biggest production houses in South Africa based in Johannesburg producing children’s television programs such as *Craze World Live*, *Cool Catz*, *Sistahood*, and *Shiz Niz*, just to mention a few. Ms. Vuyelwa Booi, the executive producer of Red Papper Studios describes *Craze World Live* as a live interactive game show produced for ETV. *Craze World Live* is a children’s magazine show targeting the 13-15 year old child audience. There are different segments within the show such as; music videos, artists’ interviews, artists live performance, competitions, celebrities’ gossip and entertainment news. The show encapsulates all elements of popular commercial entertainment in a 24 minutes slot. It is one of the youth programs in the country that is geared towards teenage entertainment. The business relationship between ETV and Red Pepper grew over the years and the production house is entrusted with producing more programs for the broadcaster. The executive producer of Red Pepper, Booi, praises her company for the entertainment that they provide to the South Africans; she narrated the programs that they produce and what the story lines are all about.

*Cool Catz* is a ‘funky’ studio based show starring four cats in town and its target audience is children between the ages of 2 – 6 years. It features the characters of Catmap, Smartycat, Wildcat and Kitty Kat. Their favourite “hang-out” is the cool Catz Club House which is situated at the top of a very tall tree. The inside of the Cool Catz Club House is a magical place where the Cats sing, play games, make items and generally have lots of fun. *Cool Catz* embraces the energetic and imaginative world of the pre-school audience. It entertains, excites, stimulates and



motivates children to enter the magical world of *Cool Catz*. All of the animals and characters features as animations outside the house and as they walk through the door of the clubhouse, they are transformed into real life characters. The animated characters have superpowers, for example they can turn into any other objects if they want to hide.

*Sistahood*'s slogan is "four girls by girls". It is a talk-show produced by young girls and presented by young girls. The girls talk about things patterned to young girls; being from entertainment, fashion, relationships or sports. The other children's show produced by Red Pepper is called *Frenzy* and the slogan for *Frenzy* is 'Am the Future.' It is a multifaceted show in that it focuses on different segments and they deal with issues of culture, sports, entertainment, gadgets, and anything that has to do with what interests' young people. South Africa is one of the technologically developed countries in Africa and the South African children and youths who reside in the cities are also exposed to the international world. Producing such entertainment programs helps in cultivating and nurturing children's different talents in the arts industry.

There is a youth's program called *Shiz Niz*; this program is all about hip-hop, it is a show that is dedicated to hip-hop lovers, it is a platform for up and coming Hip-Hop artists. The target audiences for *Shiz Niz* are children aged between 15-18 years. South Africa is a very diverse country and music forms part of the South African culture. A lot of young people in South Africa like hip-hop music and it is proving to be very big among them. It is on this basis that Red Pepper Studios in partnership with ETV invest more programs on shows that give children a platform to showcase their talent as well as getting entertained. During the show children and the youth receive information about their favourite hip-hop stars, either local or international. There are big hip-hop artist in South Africa who actually started their careers on *Shiz Niz*, having appeared for the first time on television.

The broadcaster was doing everything to fulfil the license conditions stipulated in the licensing conditions. According to the position paper, a broadcaster was required to provide Promises of Performance when applying for a license. The channel promised 16 hours of child programming per week. As an add-on to Promises Performance, a broadcaster was expected to fulfil the requirement of the White Paper on Broadcasting Policy of 1998 and Broadcasting Act of 1999. Section 30(4) of the Broadcasting Act further requires that the programming provided by free-to-air television broadcasting services must as a whole include levels of South African drama, documentaries, and children's programs that reflect South African themes, literature and historical events, as prescribed by regulation.

The volume of programs that broadcasters have to produce means the channel heavily relies on production houses. There are many different production houses in South Africa competing for production tenders and the contracts that they sign with broadcasters for producing the shows binds the two parties. Broadcasters have to deliver their mandate to deliver children's programs as per the license conditions. The conditions in turn will bind the production houses to work on tight schedules to deliver to the broadcasters. Being commissioned by the broadcasters,

production houses have to adhere to the children's content regulations set out by ICASA. There are pre and postproduction meetings held between eTV and Red Pepper Studios to verify issues of production compliance. Executive producer of Red Pepper Studios, Ms. Booï, tells what takes place in producing children's productions at Red Pepper.

In every single show that we produce, it is my job to make sure that the production crew adheres to the rules and regulations. We have Standard of Operation Procedures, where we decide on what we have to do and what kind of shows we have to produce. There are also guidelines that come from ETV as our broadcaster, but more importantly there are regulations from the Broadcasting Complaints Commission of South Africa (BCCSA) as well. We have to follow all the guidelines and regulations because when it comes to children's television programs everything is scrutinized (V. Booï 2013 pers., comm., 30 May).

Booï explained that children's television rules and regulations require a lot of censorship on children's entertainment shows, especially when broadcasting international hip-hop music videos, normally from the United States which in most cases carry explicit content. The music content that is aired is not supposed to use explicit language or emulate anything of a sexual nature. A lot of work goes on behind the scenes to make sure that children receive 'clean' material. Producers at Red Pepper argue that producing for a free-to-air commercial channel is more of a challenge compared to producing for a pay television channel like Digital Satellite television (DStv). This is because the former requires keeping in mind the intended audience both in urban and rural areas, whereas for DStv the focus is on the upper demographic market who generally live in urban areas. The broadcaster and the regulator expect quality children's television productions. To achieve this, Red Pepper Studios' producers research their viewer's tastes. The company has to have a strategic plan for how they will carry out their audience research and Booï emphasizes the importance of engaging the audience in the company's research.

It is a lot more easy to get feedback through social media nowadays, so there is constant interaction on twitter and Facebook as well. We hold focus groups wherever we go to find out from our child audience, to find out from them what they would like to see on their television sets. We prefer one-on-one approach since we have learnt that we cannot use a textbook approach producing children's content, otherwise at one point or another we might lose them. There would be a point where they would find out that they cannot relate to what we are producing for them and the focus group is the best method for our research. We ask them about what they want to see on television, what entertains them, what bores them, things that concern them as young people, things that they wish we can talk more about. (V. Booï 2013, pers., comm., 30 May).

Red Pepper Studios prides itself in engaging viewers in their productions. As much as Red Pepper engages their customers, other stations have their own way of dealing with the

consumers. Some producers would believe in creating television programs that they (producers) think are good for the child audience. The ideology of producing children's programs without engaging them in pre-production could be likened to parents who always want to choose what their children can watch. Kunkel (cited in Berry & Asamen 1993) argues that with the exception of occasional network specials, most commercial broadcasters offer no serious dramatic programs for children, no news, or information shows, no series to stimulate children's curiosity about nature, science, or the arts. As mentioned earlier, parents always select television programs that they think are best suited for their children. McKee (2001) in a survey carried out for the ABC argues that parents are as much astray as ABC programmers on children's 'tastes'. He contests that it is adults who are often asked what children's programming should consist of, as in the study carried out by Nugent for the Australian Broadcasting Tribunal. In a survey titled *What We Want From Our TVs:*

Respondents were asked a number of questions in the survey about their attitudes to children's television. In considering the results, it is important to remember that the survey sample did not include people less than 18 years of age. As such, the findings reflect adult attitudes to children's programs. There was overwhelming support among adults for children's programs to be an integral part of broadcast television....When asked their opinions about the kind of programs that are good viewing for primary school children ... most respondents listed education programs (62%) or documentaries (23%) (Nugent et al. 1992, p.5).

Even though the study was carried out about 20 years ago, it is relevant today because parents still apply the same attitude by choosing television programs considered to be 'clean' for their children to watch. Parents always want the children to watch programs that can add to their development and not those that could corrupt them to be violent. The study carried out by ABC programmers reveals that comedy and drama rate less than 10 per cent approval and game shows are not mentioned by parents. Most public service broadcasters and parents have put more efforts on 'suitable programs,' which appear to owe more to the view of children as vulnerable audience rather than as 'active consumers engaging intelligently with media content' (Keys 1999, p.10). It is a rare occasion for television broadcasters to involve children in programs creation; instead of asking children about what they desire to watch on television, they will rather produce what they think is good for children. Keys hold the opinion that this is caused by the middle-class values of those who are influential in policy-making and they take decisions alone that 'children need to be protected and directed towards high moral, clean living, spiritual and physical integrity in order to take their place as future citizens in the adult world' (Key 1999, p. 15). Red Pepper Studios hold a different view on children's television productions; the production house believes in conducting research on children's tastes and what children wants to see on television.

For children's television programs to stay competitive in the market at E.tv channel, it is the responsibility of Red Pepper Studios to make sure that shows attract many young people. The

expectation from the broadcaster is that there must be minimal mistakes because the broadcaster keeps to the schedule and there are hardly times for the re-shoots. Production houses work on very tight budgets and the expectation is that they have to deliver quality programs which can compete with other children's programs from other channels. The productions must compete for ratings in the children's television market so that the broadcaster can be able to attract more advertisers.

In order to attract a larger children's audience, Red Pepper Studios conduct competitions at the end of the episodes. The philosophy of the production house is to reward the viewers for the time they spend watching the programs. This is also a marketing and public relations exercise that is carried out to build viewership and loyalty. Booi explains that the criterion that they use in awarding prizes to the winners.

When we conduct competitions, we consider audiences of different shows. We normally go for prizes that young people of that particular program like. For example, on *Shiz Niz* we have a segment called *The Mixtape Competition* and it is all about hip-hop. This is a segment in which youths rap and dance. The winners get prizes that are relevant to this segment and the prizes range from sneakers, speakers, earphones, and baseball caps. On *Crazy World Lives Show* we give out cash prizes. Usually on this segment we have a movie review at the beginning and at the end of the program and we ask questions based on the movie that was reviewed. (V. Booi 2013, pers., comm., 30 May).

A research on how to involve children before creating their programs must be considered as a regulation. This could encourage producers to interact with children's communities before making any television program's decision for them. It is understandable that the world of television deals with deadlines and sometimes broadcasters have limited time to consult, but I argue that children have to be involved from the inception of the programs. My argument is echoed by the Philippines media producer and child activist, Angeles-Bautista (1999) stating that producers and broadcasters are responsible for creating programs and media products that seek the active participation of children.

In 1995, the First World Summit on Television was held in Melbourne, Australia. Just a few months before that Summit was held, South Africa inaugurated its first democratic government. A message of support was sent to the Summit by the late former State President Nelson Mandela and quoted at almost every subsequent World Summit due to its relevance:

...The future of our planet lies in our children's hands. All of you who are involved in television, which is one of the most powerful influences on children, have an awesome responsibility on your shoulders.

Broadcasters and indeed program producers have to recognize that television influences young people and must therefore become more conscientious. Mandela went on to say that:

...At a time when it appears that the moral and the cultural fabric of our society, particularly in metropolitan and so-called high developed areas, is disintegrating, it is ever more important that we instil in our youth and children a strong sense of values, a compassion and understanding of one another's culture and humanity and offer them knowledge about the world (*special message by Nelson Mandela, published in the Final Report of World Summit on Children's Television 1995*, p. 49).

Television has always been the integral part of society and communities which is regarded 'as a social link inside a national community' (Wolton 1990, p. 23) and European countries have accepted the proposition that 'a country ought to produce from its own resources as high a proportion of the materials shown on its television services as possible' (Pragnell 1985, p. 14). As a result of this notion, countries with the 'best practice' in children's television have introduced mechanisms to protect their cultural identity. Such countries introduced Acts, CTS, regulations and license conditions to promote and strengthen the national language, creation of service with distinctive cultures and tongues, quotas requiring both public and commercial channels to screen required quantity of local content programs. Both public and commercial broadcasters have an obligation to contribute to the development of children as part of the social responsibility by offering children 'quality' programming.

Bulbulia (2007) argues that the notion of 'quality' is subjective because people have different production tastes and react differently to different programs. A person residing in a rural area might think that production X is of high quality, whereas another person staying in the urban area might have a different opinion on the same production. Mpofu (1995) cited in Bulbulia recommends that:

Broadcasting should be structured as to encourage competition in good programming rather than competition for numbers. No theorist has been adequately able to define the notion of 'quality as an objective characteristic (Bulbulia 2007, p. 41).

The notion of 'quality' seems to be giving scholars and media practitioners some difficulties to deal with. Others describe it as 'a relation between sets of [programme] characteristics and sets of [assessment] values', which cannot be reduced to some single criterion (Rosengren et, al. 1991, p. 31). What matters for good broadcasting arrangements, Blumler believes (1992, p. 31), is not that some particular criterion of quality should prevail over all others but (a) that the system as a whole should regard the pursuit and evaluation of program quality as a priority goal and (b) that a wide-ranging spectrum of the several types of excellence to which program makers could aspire should be encouraged.

Even though there is no agreement or consensus in defining the term 'quality', commercial broadcasters always claim to strive to provide 'quality' programming because they depend mostly on selling numbers to advertisers, and on this note they cannot afford to compromise on

the programs produced because ‘audience appeal cannot be tested until a program is shown’ to them (Bureau of Transport and Communications Economics, Report 71, 1991, p. 33). Commercial broadcasters always want to put revenues first and they hardly compromise on audience ratings because they rarely broadcast a program that is mostly considered to be of low quality, either aesthetic or narrative. Broadcasters usually incur relatively high level of expenditure which could not be recouped if the program does not generate adequate audience appeal. As mentioned earlier, parents on the other hand have a picture of the ideal child that they want to raise, and in most cases they leave behind the idea that children also have to be entertained.

## **6.4 Conclusion**

In conclusion, this chapter investigated the South African regulatory framework. It dealt with regulatory and policy documents that help South Africa’s broadcasting industry to bridge the gap between South Africa and the developed countries with the ‘best practice’ in children’s television. The study looked at the Independent Broadcasting Authority (IBA) Act (as amended), code of conduct, the Independent Communications Authority of South Africa (ICASA), the Broadcasting Act (1999, as amended). The South African Broadcasting Corporation (SABC) license conditions (2004), the SABC editorial policy and the children’s editorial policies. Broadcasters used the aforementioned documents as guiding tools to shape the children’s television industry, even though some of the requirements they could do without. ICASA, as the overseer of the broadcasters in South Africa is mandated to make sure that broadcasters comply and if they do not comply then they ran the risk of losing their licenses. South Africa, like other developed countries with the ‘best practice’ encouraged broadcaster to produce programs that catered for the child community and relevant to them. This had been taken up by the independent production companies that produce for the mainstream broadcasters such as SABC and ETV. Red Pepper studios embark on research before production, making sure that children are included from in the program-making from the pre-production. YoTV, which was one of the famous for children’s television programs in South Africa, emphasized on the importance of producing programs that originate from South Africa. These programs helped children to know who they were, to appreciate themselves, to learn about their country, moulded into African children who would then appreciate being an African. Producers were discouraged from adapting international children’s television programs concept into South African content because they (producers) limited their creativity and disadvantaged children from knowing their roots. The introduction of content quotas in South Africa helped in the development of the local producers, both financially or creatively. The introduction of children’s policies guaranteed the South African children’s community quality programming, programs created from their point of view, coupled with a diverse of programming from both public and commercial television stations.

## **Chapter Seven**

### **Recommendations and conclusion**

#### **7.1 Introduction**

This chapter highlights the policies and practices used in other countries that Botswana television industry and children's stakeholders can adapt to develop the children's television in Botswana. Children are usually mentioned or referenced in Botswana when authorities or politician seek political mileage. There are organizations that deal with children's welfare in Botswana and they are doing a sterling job in that regard but less is done in terms of children's television. Legislators in Botswana ignore the importance of children's entertainment and what they should watch on television. Television is sometimes used as a babysitter and this exposes children to watching programs that are not made specifically for them. This study has highlighted aspects of children's television in Botswana and the need to change children's television landscape in Botswana to make it better and more appealing to the children's community and other stakeholders.

Clearly, Botswana needs to take a leaf out of, regulatory and practical aspects of children's television from the developed countries with the best practice. The most important recommendations are that, a Children's Television Act, policy and regulations should be developed; there should be a diversity of programming, children's local content should be encouraged; children's programs should be scheduled when children are expected to be home; and government should provide children's television production incentives.

#### **7.2 Recommendations**

##### **7.2.1 Regulatory framework and content**

This study argued that there were few children's television programs in Botswana. The absence of a children's television regulatory framework in Botswana had a negative impact on children's television productions. There is continuous absence of a Children's Television Act in Botswana, policies and regulations. The current broadcasting Act does not require broadcasters to produce any amount of children's programs. The Act is silent on the production of children's programs and it is left to the stations to decide what should be produced or scheduled for children's viewing. Children's television should be catered for in the *CRA 2012*. The Act should be revised to accommodate children's television and used as a monitoring tool, outlining requirements for the broadcasters. For example, if broadcaster X violates a certain clause, then the license should be revoked just like it happens in countries with the best practice. For example, the United States Children's *Television Act 1990*. There are always ways of manipulating children's television if there are no regulatory frameworks put in place. Botswana should take a leaf from Australia because "in Australia, CTV policy and regulation are formulated to manage the media

in order to ‘protect’ children and to provide ‘quality, ‘suitable’ media product” (Keys 2004, p. 256).

Botswana television industry is regulated by *CRA Act 2012*. As mentioned earlier, the Act does not specify any detailed stand-alone section for child audience. As it stands, the Act has many loopholes and if left as it is, it could expose children to programming ‘abuse’ because broadcasters can choose to neglect the child audience. There should be a clear definition of what is a children’s television program. The children’s television program should be clearly defined just like in Australia, ABA Children’s Television Standards No 2 (CTS2) define C and P programs as a,

A children’s program is one which: is made specifically for children or groups of children; entertaining, is well produced using sufficient resources to ensure a high standard of script, cast, direction, editing, shooting, sound and other production elements; enhances a child’s understanding and experience; and appropriate for Australian children (ABA 2002a cited in Keys 2004, p.27)).

The definition would be suitable for Botswana children’s television, but replacing Australia with Botswana so that it can be relevant. The definition should be very clear because some programs produced for children leaves a lot to desire and moreover, research has shown that programs that children favour, have been those intended for a general audience (Buckingham et al 1999). The government of Botswana should ensure that children are catered for and have access to quality programming as much as their adult counterparts. This should apply to both public service broadcasters and the commercial television broadcasters because if both broadcasting service providers are regulated, they will know that they have an obligation to provide children’s programs. Interestingly, Australian CTS is considered as one of the best regulating mechanism on the world. The programming obligations imposed by the current Australian content and Children’s standards cannot go unnoticed. The standards require commercial television stations to:

- Broadcast at least 240 hours of children’s programming per year of which 50 per cent must be first release Australian children’s programs.
- Broadcast at least 120 hours a year of Australian pre-school children’s programming.
- Licensees must broadcast at least 32 hours of first-release Australian drama (ACMA 2009 cited in Potter 2014, p. 44).

Children’s television objectives should be clearly outlined and spelt out as in the Australian CTS. Australia emphasises programs made for Australian citizens of which it promote Australian culture and identity. The above mentioned Australian children’s television requirements should be included in Botswana’s children’s television policies and regulations. If policies are put in place, Botswana television broadcasters can produce a variety of high quality programs made specifically for Botswana children. It is very important to provide children with a variety of



television programs and not only producing talk-show and magazine programs as it is the case in Botswana's children television environment. The programs should extend to drama, documentaries, news and current affairs, music videos and films for the child audience. The content of these genres should be educational and entertaining because such programming will enable children to develop in the right direction as the future leaders of tomorrow. This was echoed by the Group CEO of the SABC, Dali Mpofu (2007) promoting the 5<sup>th</sup> World Summit on Media for Children:

The guiding principle is that programming should and must have a positive impact on citizens, young and old of our young democracy – not as consumers, not as customers, but as CITIZENS with an interest in the social and economic value of our programmes and services so that they can effectively participate in our democracy. It is in this context that we regard children as the citizens of tomorrow and the intended long term beneficiaries of the policies and practices of today (Mpofu 2007 cited in Bulbulia 2007, p. 154).

The Botswana government should make their media laws and policies inclusive for children to benefit them as well. Television schedules showed that adults always have a larger share of television programs, hence they benefit socially and intellectually but children are always neglected in Botswana's television programming. Mpofu's statement, which was addressed to the South African television environment, is relevant to Botswana's television landscape. The statement could be a motivating factor in formulating sound policies and regulations. As mentioned earlier, broadcasters should cater for the interest of all Botswana because nowadays it is very difficult to divorce television from children in Botswana. Television is regarded as children's 'best friend', of which they learn a lot from:

As the media become increasingly global, their role in children's development of cultural identity is a topic of ongoing concern. Children use television as a window to their world as it expands from self to family to neighbourhood, to town to country and world (Second World Summit on Television for Children Report, 1998).

Clearly, television programs sometimes offer children an opportunity to learn what they are not taught at school. By so doing, it is vital for broadcasters to offer programs that can educate and develop child audiences. Many children who grew up in urban areas have little knowledge about their culture and it is only through cultural programming that they can have an idea of who they are and where they come from. There should be more children's programs that feature music and entertainment. These programs should be created to contribute in the cognitive and social development of children. Botswana television stakeholders should look into other countries on how they engage and cater for children's community. The few locally produced programs don't target the specific needs of children's development, being intellectually or social relationships. Talking about sexual and relationship issues in Setswana culture is a taboo and producers should

break this myth. This could only be possible if policy makers come up with laws and regulations that promote local content and appropriate scheduling.

### 7.2.2 Appropriate scheduling

According to the BTV programming (2013) and interviews conducted, it was revealed that children's television programs were not scheduled properly in Botswana. *Mantlwaneng*, which was the most favourable program among children's below the age of 15 years aired every Saturday at 10:00 – 10:30 am, followed by *Silent Shout* at 10:30 – 11:00 am. The only two pro-social local children's television programs, *Mantlwaneng* and *Silent Shout* would then repeat during the week. *Mantlwaneng* repeat broadcasts every Tuesday at 3:30pm – 4:30pm and *Silent Shout* aired at 5:30pm – 6pm. These programs were not scheduled appropriately because many children, who were the intended audience attended school Saturday studies and they miss the opportunity to watch these programs. These programs should have been scheduled to broadcast during weekdays at 6pm when all children are expected to be home from the afternoon studies and extra activities. The programs repeat should be scheduled to broadcast at 6 am every week because children will be ready or getting ready for school. Children could use their snack time to watch the programs at the same time or when they are still waiting for their school buses. These scheduling could have benefited most of the children because they were expected to be home at that time.

The investigations of children's television landscape in Botswana revealed that children's television was different from other countries with the 'best practice'. Botswana children's television industry tends to inappropriately schedule children's programs and adult programs. BTV and eBotswana scheduled programs that were not relevant to the child communities, during times that children were expected to be home in large numbers. For example, a random selection as for November 2015, BTV schedule, on Thursdays the station aired *Melodi ya Dinnoto* at 5pm – 5:30pm and on Fridays the station scheduled *Motor Speedway* (a motor sport show) from 5pm – 5:30pm. These are adults programs made specifically for them and not for children.

Commercial stations are expected to complement public stations in most cases especially when public stations are not fulfilling its obligations. Surprisingly in Botswana, the only commercial station was not helping the child audience. It was revealed that BTV aired adults programs at times when children were expected to be home in large numbers. For example, eBotswana scheduled *Muvhango* (a popular South African soapie) on Tuesdays and Thursdays from 1800 – 1830 hours. Clearly, children were not catered for where it mattered most. The most watched programs after 1700 hours are soapies, talk-shows, musical programs. The station should produce these types of programs for the children's community and this programs could be watched by children and their parents. The study showed that family members especially female groups gather around the television set after 1800 hours to watch imported soapies such as *Muvhango*, *Scandal*, *Rhythm City* and *Generations*, which are not specifically made for the child audience. The same types of programs produced for children, should be created and scheduled at

the same time to be viewed by children and their parents because parents can guide and explain to their children when watching the program together.

As mentioned earlier, laws, policies and regulations should be formulated to enforce broadcasters to produce and schedule children's television programs appropriately. If these regulatory mechanisms are not put in place, children will always be compelled to watch programs that are not specifically made for them. Children could find themselves in situations where there is no diversity of programs. Kunkel (1993) challenges children's stakeholders to introspect:

Imagine what a different experience television would be for adults if the only programs offered were situation comedies and action-adventure shows? No evening news, no 60 minutes, no music, culture, or drama – only endless episodes built around laugh tracks and good-versus-evil fantasy themes. In such a world, television would no doubt be criticized for a lack of diversity and an overall failure to realize its potential. Now adjust the focus of this picture to programming for children (p. 273)

Children of this era are techno-savvy and it will benefit them if they are involved in programs conceptualizing and scheduling. This would help producers to create programs that are relevant and produced from the children point-of-view.

### **7.2.3 Children's television programs incentives**

The public broadcasting was hundred percent funded by the government of Botswana. Public broadcasters mandate is to serve the public interest, regardless of age, colour and gender. Surprisingly with BTV, most of the funds were channelled to adults' programming. Children's programming should be given the same attention as much as the adults programs. In an interview with BTV channel controller Polly Bothongo, conceded that,

...the funding received from the government was very low and it was not enough for all programs proposed. When the funds were allocated to our department, we had to prioritize and use the funds to our best ability. Obviously this was going to have a negative impact on children's programming. We have lots of adult programming that have been running for quite some and there was no reason to change them. Increasing children's programs would mean that our funding also needs to be increased (P. Bothongo 2013, pers. com., 4 April).

Clearly, children's television programs are not given priority compared to adult programs. The government is the major funder of these programs. This arrangement disadvantaged the children's community and that is why Mbaine (2003) cited in Bulbulia (2007) argues that government controlled stations have to be transformed to public service broadcasters and should be given a clear mandate on what their role is. It seems that due to commercial pressure, public service broadcasters tend to focus on profit making as much as commercial broadcasters and they

neglect their principles of educating, informing and entertaining the general public without fear and favour.

The researcher admits that television is still at its infancy stage in Botswana compared to countries such as South Africa, but the government of Botswana should fund children's television programs. Every year BTV acquires local and international programs but priority is given to adult programs. Funding of children's programs contribute to the development of television production in Botswana. Through children's programs, cultural values and norms could be maintained and preserved for the future generation. Practically this could also reduce the influx of international content that costs the country a lot of money. Botswana should take a leaf from some developed countries with the 'best practice' in terms of funding children's television programs. Aisbett (199) acknowledges that 'generous government production subsidies and local content quotas have stimulated increased levels of local production in Europe and Canada' (p. 45). Subsidizing children's television programs could also help content creators and producers to produce more programs. If the market saturates, these programs could be exported to other countries. Exporting children's programs to other countries could challenge Botswana producers to create quality programs that can compete on the global market. Funding of programs is very important and the independent authority should assist content creators in negotiating with the government.

#### **7.2.4 Independent regulation Authority**

The regulator should be given the opportunity to run its affairs without interference and set its own standards in consultation with civil societies and the public. BOCRA should be allowed to set up its own complaints committee and deliberate over the cases without any influence. The international practice revealed that broadcasting regulators should not be people aligned to any political party or owning some broadcasting businesses because there could be conflict of interest. Best practice dictates that there should be extensive public consultation when nominating the regulators. This is echoed by Bulbulia (2007) that "all policy initiatives begin with a discussion or issues paper calling for public comment" (p. 62). Germany was not used as a case study in this study but it is worth noting that the German's appointment of regulators is one of the best practices.

Rather than seeking for impartiality, the German model seeks to balance different community interests by allowing various groups (such as the Catholic Church, the trade unions and civil society groups) to nominate representatives to serve on the oversight bodies of the regional regulatory authorities. In other words, the members of the council represent different interest groups, but the diversity of the interests represented is meant to ensure the impartiality and independence of the institution as a whole (Mendel & Salomon 2011, p. 15).

The consultation of different groups and giving them the opportunity to appoint their representatives showed a democratic process of appointing regulators.

The mandate of BOCRA is to regulate the telecommunications and broadcasting sector in Botswana, and as a new regulator, the organization is under pressure to win the ‘hearts’ of broadcasters in the country, to prove beyond reasonable doubts that it is independent from the government of Botswana. The authority is closely tied to the government because government funding. BOCRA should find means of funding the organizations and desist from depending on the government because this might compromise the authority’s independence. The source of funding can always impact on the authorities’ responsibility and thus compromising its independence and authenticity of carrying its mandate without fear or favor. The Authority should focus on maximizing from spectrum fees, licensing fees, penalties and other sources of revenue. If this path is prioritized, it could convince the public that indeed the Authority is independent from the government. Certainly collection of license fees and penalties could give the Authority some financial independence in a way because the Authority will manage its own budget. Research has revealed that in countries with undeveloped civil societies their regulatory authorities tend to be tied to the government and subject to political interference rather than offering free and fair service (Mendel & Salomon, 2011).

Accounting to the minister of Transport and Communications compromises the authority’s independence and instead of this arrangement, the authority should account to Parliament Accounts Committee (PAC) to avoid political alignment and influence. The remuneration of the board member is determined by the minister, but since the board is independent, the remuneration decision should be left to the board because if the Minister determines the remuneration, it can influence the board to carry out the minister’s political interest (Fombad, 2011). Botswana government, a signatory to the African Charter on Broadcasting (ACB) should abide by the charter which requires that SADC countries should have the three-tier of broadcasting as its minimum requirements, public service broadcasting, commercial broadcasting and community broadcasting. Children are overlooked in policy-making and therefore, the regulators should set children’s television categories and codes. Children should be categorized according to their age groups, those from kindergarten, primary schools, junior secondary schools and high schools. This could be achieved if the authority has a team of people who are looking into children’s programs. Clearly, the regulators should set a team of researchers who seeks to develop the broadcasting industry by focusing on extensive research.

#### **7.2.5 Children’s television research**

Research and analysis undertaken in this study established that governments have no interest on children’s television programs but should have the interest of children’s television for children’s cognitive and social development. The investigations undertaken by the researcher revealed that children’s television programs in countries with the ‘best practice’ were regulated. Botswana television industry should invest in children’s television research so that informed decision can

be made when drafting children's television laws and policies. Legislators should not approach children's television policies without carrying out research but with the suggested reference group their work can be much easier. Therefore reference groups should be formulated to deal with all issues affecting children and the media.

Reference groups become important in all stages of children's television programs. This group should always be consulted during pre-production for clarifications when dealing with children or topics affecting them. Most independent producers especially from developing countries do not have children's programs department, these are people who have been trained on how to work with children. Because of a lack of these department and expertise from different media houses, children research reference group could come handy to independent producers and some broadcasters. This could also be a way of job creation by employing graduates who specialized in children education, early childhood education, child psychology.

Children's television programs research is very important because the producer should know what children really want to watch. Different groups have different tastes when it comes to television programs, and it is on this background that reception research should be carried out in order to know children's tastes. Most producers create programs that they think are suitable for the child audience but the director of Makgabaneng radio and TV drama, Tony Buru revealed that in most cases it is problematic because children end up not interested in those particular programs. Assumptions should not be the order of the day in children's television and research should be conducted as in other developed countries. Australia continuously keeps on investing into television research, for example, "the Australian Broadcasting Authority has to date used compliance data to provide statistics to measure the effect of Children's Australian Drama and Children's Television Standards on programming" (Keys 2004, p. 260). As mentioned earlier, research is one of the tools that should be used to inform children's television policy-makers. Botswana government should work closely with researchers because "research and consistent evaluation are crucial to ensure the availability and upkeep of complementary data and information" (Keys 2004, p. 261). Interestingly, policy research deals with the future, to plan for something that could happen and how it could be addressed and in reference to children's television in Botswana, policy research is needed to address the current television landscape.

### **7.3 Conclusion**

This study was an addition and extension to other studies that had been conducted before on children's television. There is no similar study that had been done before in Botswana and this is the first of its kind. This study investigated children's television policies, regulations and diversity in a developing country. Comparison across the countries was used to investigate how children's television policies and regulations in Botswana fare compared to other countries with the 'best practice' in children's television.

A very strong regulatory framework is the desire of any nation. Countries desire sound 'policy objectives and rules through the law and the establishment of an independent regulatory authority which will administer the law and apply the rules' (Mendel & Salomon 2011, p. 14). The landscape of children's television in Botswana leaves a lot to be desired compared to other countries because there are no television policies specifically for children. The media Acts investigated in this study were *Broadcasting Act 1998*, *Media Practitioners Act 2008*, *CRA Act 2012* and other government statutes. In investigating media Acts and policies in broadcasting, clearly it showed that child audience was neglected in Botswana's television industry. Unlike other countries with the 'best practice' in children's television, there were no policies in Botswana that compelled broadcasters to cater for the needs of children. The only provision that talked about child audience was that children should not be exposed to harmful material (Broadcasting Act, 1998). The media Acts examined for this study were not specifically addressing children's television but rather the media industry in general. Neither were provisions within the Acts that defines what a children's program is nor how much content should broadcasters provide to child audiences. The absence of coherent media policy in Botswana disadvantaged the child communities to be offered enough local content by the broadcasters. It is a normal and international practice that when the industry grows, it must affect the independent authority to grow as well. This leads to the independent authority mandated in taking control of the broadcasting regulations instead of the government. The society expected that BOCRA, an independent authority, be independent and not intimidated by the government of Botswana. And independent regulatory authority would not allow the government to control its budget because the authority could be accused of being conflicted. Mendes and Salomon (2011) stated that:

An independent authority (that is, one which has its powers and responsibility set out in an instrument of public law and is empowered to manage its own resources, and whose members are appointed in an independent manner and protected by law against unwarranted dismissal) is better placed to act impartially in the public interest and to avoid undue influence from political or industry interests (p. 14)

The independent authority was expected by the industry to advise the government of Botswana on which laws and policies were relevant to children's television through the relevant ministry. The unavailability of children's television content quota left the society in shock because the state-of-the-art equipment that was bought in preparation of the opening of the station proved that BTV was ready to incur the cost of all television programs. The findings of this study showed that a budget of P25 million was availed by the government of Botswana to establish the state-funded public station (Mosanako, 2014). The station spent more money on international programs which are very old and had been running for years. During personal interviews, the channel controller argues that it was more expensive to produce a program unlike buying canned programs. The tone set by those who established programming at BTV continued for many years and the station had been known for spending half of its budget on international programs.

Surprisingly even after sixteen years of the BTV establishment, there were no discussions of children's television channel like in other countries with the 'best practice'.

### 7.3.1 Program diversity

In examining different stakeholders in children's television and their contributions in the development of the children's television landscape, this study relied on television program producers, content programmers, television executives, station managers, children's advocacy groups and television schedules to determine how children's television performed since BTV was established. The study looked at children's programs diversity aired on BTV, a government-funded national television broadcaster. It was established that BTV offers less children's television programs compared to adult programming. According to the 2013 BTV schedule analysed, there were only two children's television social programs that were broadcast on the national television. These programs were *Mantlwaneng and Silent Shout* which aired weekly. In examining the children's program diversity, BTV as a public service broadcaster, produced and scheduled more programs than ETV. The objective of BTV was to produce programs that were aligned to the government developmental plans and policies. Children as television stakeholders were not given a larger share but at least two to three programs were produced for their community. The child audience was able to identify and associate with the productions because they saw familiar faces on the screen. Children who participated in these productions benefited directly or indirectly because some of them developed the love for television being either in acting, producing, directing or script-writing.

The study zoomed into the operations of ETV and its programming. As a sister station to the ETV in South Africa, ETV Botswana offers children's international programs. The study also looked into the ETV Botswana's children policies, local content and court cases. As mentioned earlier, the station argued that they do not produce children's local content because it is not profitable. Instead of producing the local content, the station broadcasts international programs from their sister-station in South Africa such as *Cool Catz, Craze World Live and The Planet's Funniest Animals*. As mentioned earlier, the station did not schedule any children's program purchased or syndicated from Botswana's independent producers. The reasons advanced by Dave Cole, the general manager were that the children's programs were not profitable and the other reason being that station was still new in the Botswana market. The general manager was of the view that the station should first start by building its own adult audience.

The ETV encountered a stiff competition from the South African television stations since their signal was spilling into Botswana. This led to the newly transformed station losing revenues in terms of advertising. The general manager commissioned a study to find out why ETV did not have viewership during prime-time. The findings of the study showed that people were watching the most popular soapie, *Generations* during 'family time' after the 7pm news. In his findings, Cole found that the SABC's signal was not properly encrypted hence the spill-over into the Botswana market. This led to the general manager opening a court case against the SABC



claiming loss of revenues. The case was heard in South African courts and the SABC was found guilty and requested to compensate ETV of its advertising revenue loss. As a rebound, the SABC re-encrypted and Batswana were cut off watching programs from the SABC 1, SABC 2 and SABC from the pirated Chinese television set-boxes.

### **7.3.2 Program scheduling**

The study looked into the impact of children's television programmers and how they affect the child audience with their scheduling. I analyzed both station's programming schedules and the results showed that BTV dedicate more hours in local children's television content whereas ETV schedule only children's international programs. As a public broadcaster with a role of serving the public interested in educating them, BTV scheduled children educational programs while ETV focused on entertaining programs which are geared towards profit-making. Both stations scheduled children's magazine shows and cartoons as a way of increasing their children's viewership base. The undoing of BTV was that *Mantlwaneng* was aired on Saturday morning when some students had gone for their Saturday studies as is the norm in Botswana. The repeat was also aired during the week when students are expected to be at school. *Silent Shout* was aired during prime-time on Wednesdays when students were expected to be busy with their school assignment.

It was very difficult to gauge the performance of the aforementioned programs because there were no ratings or data to rely on. In interviews with the researcher, producers stated that they use their taste to decide on behalf of children which programs to produce and broadcast. Children are only involved during production as presenters and none of them is consulted during pre-production or plenary meetings. There are no meetings held with children presenters to evaluate the production but rather the whole evaluation process was left to the producers of the programs. Executive managers drawing on their role as parents and representing the child audience had their say in the making of children's television programs. Parents decide what is best for children to watch and at what times. Television program producers, together with their executive managers were against love stories and intimacies such as kissing, holding hands in public and "bedroom scenes" in television programs (Zhao, 1996). They rejected these acts because they thought they (acts) could be performed by adults. The programs had some short falls because children did not decide on what they wanted to watch on screen but rather the parents on their behalf. It was difficult to find segments that had "values that encourage egalitarian attitudes towards others, independence, freedom of individual expression, and creativity embedded in the programs" (Chan 2008, p.24). The nature of the programs reflected Botswana's culture with a lot of parental respect, in the sense that children could not do what would be considered uncultured. As mentioned earlier, love scenes and kissing were considered taboos in Setswana culture and that was one of the reasons why the programs were mostly magazines with some cultural education element.

In investigating the school curriculum educational programs, it was found that BETV produced mathematics programs, English, chemistry, biology, physics, commerce, development studies and social studies in children's television programs. The programs were for junior high and senior high school students only. These programs were coordinated by the Ministry of Education Skill and Development. The objective of the project was to enhance the classroom teaching with visuals. Different teachers from different schools were engaged to present their area of specialty, especial those who lived in and around Gaborone city. The presenters were recruited from the schools instead of advertising for the positions. The arrangements did not go well with other teachers who had a keen interest in being presenters. The disgruntled teachers argued that there was favouritism when selecting the presenters. Teachers from the rural areas also criticized the department for side lining them and their schools, favouring those residing in Gaborone City schools. They revealed that the favouritism echoed rumours that the BETV programs were established as a political mileage. The idea of curriculum educational programs was conceptualized after the historic industrial labour movement strike which affected Botswana's economy negatively. With the government trying to curb the situation, some civil servants including teachers were relieved of their duties and left jobless.

### **7.3.3 Interview findings summary**

This section summarizes the interviews that were conducted by the researcher for this study. As mentioned earlier, people interviewed for this study had knowledge about the broadcasting industry, media, or they worked with children community directly or indirectly. Some of these interviewees had previous experience working in the media. It was found that personal experience also played a major role because some interviewees narrated the history of broadcasting in Botswana and the need to establish a TV station. The birth of BTV was to reduce dependency on foreign television channels, especially South Africa. There was 'cultural-pollution' from the South African television programs that were mostly showing 'gangsta movies' and apartheid programs. This did not go down well with the government of Botswana and most parents who showed displeasure in their children consuming foreign material which overshadowed the Setswana culture. Therefore, findings revealed that television was needed in Botswana to educate, entertain and promote Batswana's culture from all different tribes throughout Botswana.

Findings from the interview data revealed that BTV had a lot of work to do because there were lack of programs that promoted the Setswana culture and showing the cultural diversity that Botswana prides itself in. The station aired mostly current affairs and magazine programs that had some political agenda. Opposition members criticized the government for using the taxpayers money to produce television programs that only favoured the ruling party. Politicians criticized the government for controlling the station. The opposition political members called on the government of Botswana to invest on children's television programs rather than spending a lot of funds on covering minister's Kgotla meetings and the president's poverty eradication programs. Interview data revealed that BTV's marketing department did not do enough to sell

the advertising space on television to cushion government funding. This left the station without enough funds to produce programs which caters for all groups hence marginalizing child audience. On the other hand the station continued carrying imported programming material especially from Japan, the UK and United States. Interestingly, some interviewees applauded BTV for broadcasting some developmental programs such as *Temo-Thuo*, a program that informed the public about agriculture in Botswana.

Another TV drama program called *Itshireletse* educated the public about crimes in Botswana and how to avoid criminal incidences. The government-funded public station is criticized for acting as the mouthpiece of the government though its mandate is to inform, educate and entertain the public without favour. The finding showed that BTV broadcast mostly news and current affairs programs and neglect to showcase other events that take place in different parts of Botswana. Therefore, BTV was labelled a ‘Gaborone station’ that only caters for people who live in the city and surrounding areas. This defeats the objective of using television as a cultural ‘vehicle’ that can promote Botswana’s culture to the world.

The introduction of Botswana Educational Television (BETV) was controversial. The interview data from teachers revealed that the station was established only as a cover-up for teachers who were fired during industrial strike in 2011. The civil servants complained about low wages and lack of salary increment in the last three years. This affected some of the teachers who marched to the government enclave with placards in protest. Since teaching was regarded as an ‘essential service’ in Botswana, some teachers lost their jobs and this left backlog for some school teachers hence the establishment of the station was regarded as a political move. The teacher’s interviewees criticized the government for lack of planning and ill-treating the teachers. They blamed the government for wasting the public funds in establishing television programs that are not aligned to their syllabus. The interviews highlighted that the students were missing out from watching the television programs since they were aired during school hours and their syllabus does not cater for such programs. Teachers from the rural areas lambasted the station for only engaging teachers who live in the city during production and they revealed that the process divided the teaching fraternity. The interview data also revealed that there is lack of policy that focus on children’s television programs and criticized legislators for lack of interest in children television. The interviewees revealed that children’s curriculum programs can also add to local content diversity if planned well. They established that independent producers can benefit from these programs if given a chance to produce the programs. In return this can create job opportunities for the graduates.

This study is about children’s television in a developing country. The study adds to the existing knowledge and theories of children’s television policies, regulations and diversity. As mentioned earlier, there is a lack of children’s television research in developing countries including Botswana. The findings of this research can benefit different researchers, policy-makers, legislators, broadcasting executives, producers and advocacy groups to know the difference between children’s television operations in developed countries and developing

countries. Children's television industry can also create employment as much as adult programs. This study highlighted different types of funding that could be made available to producers to create content that deals with children's issues. If funding is available to children's television producers, children communities could be availed with diversity of programs. Taking a leaf from countries with the 'best practice', there are different strategies of developing children's television production. For example, introducing co-productions, annual budget for children's programs, incentives to production houses who produce a larger amount of children programs. This could be one way of promoting children's television, as well as diversifying the economy.

## Bibliography

**(Documents, Reports and Acts reviewed for this study are found at the bottom of the bibliography).**

Abimbade, A 2006, *Principles and practice of educational technology*, Accra, Woeli Publishing Services.

Achebe, C 1967, *Things fall apart*, Penguin, London.

Aisbett, K, 2000, *Twenty Years of C: children's programs and regulation 1979-1999*, ABA, Sydney.

Aisbett, K. (1999) "Production of Australian children's drama: is there a future?" *Media International Australia*, no. 93, November 1999, pp 41-49.

Albon, R. & Papandrea, F 1998, *Media Regulation in Australia and the Public Interest*, Institute of Public Affairs Limited, Melbourne.

Australian Broadcasting Authority 2004, *Investigating Reports 2004*, viewed 1 June 2012,

[http://www.aba.gov.au/tv/content/childtv/pdf/rftf/chstdvarn\\_03pdf](http://www.aba.gov.au/tv/content/childtv/pdf/rftf/chstdvarn_03pdf)

Alexander, A, & Owers, J 2007, 'The economics of children's television' in JA Bryant (eds), *The children's television Community*, Lawrence Erlbaum Associates, NJ, pp. 57 – 74

Alexander, A, Hoerrner, K & Duke, L 1998, *What is Quality Children's Television?* viewed 25 June 2013, <http://ann.sagepub.com/content/55/1/70>

Alhassan, A 2005, 'Market valorization in broadcasting policy in Ghana: Abandoning the quest for media democratization', *Media, Culture and Society*, vol.27, no. 2, pp. 211-228.

American Heritage 2013, 'Dictionary of the English language, 5<sup>th</sup> edition, Houghton Muffin Harcourt, Houghton.

Anderson, J A, & Ploghoft, M E 1993, Children and Media in Media Education, in GL Berry & JK Asamen (Eds), *Children & television: Images in a changing sociocultural world*, Sage, pp. 89 – 101.

Australian Broadcasting Authority (ABA) 1992, *Broadcasting in Australia*, 4<sup>th</sup> edition, Fourth Annual Review of the Broadcasting Industry, Sydney, ABA.

Australian Communications and Media Authority (ACMA) 2013, *Guide to Children's Television Classification*, viewed 8 January 2014,

<http://www.acma.gov.au/media/Content/Classification/Information/pdf>

Australian Communications and Media Authority (ACMA) 2009, *Use of Media and Communications: Early Childhood to Teenage Years: Findings from growing up in Australia: The longitudinal study of Australian children (3 to 4 and 7 to 8-year-olds) and media and communications in Australian families (8 to 17 year-olds)*, ACMA, Canberra.

Australian Communications and Media Authority 2007, 'Media and Communications in Australian Families 2007: Report of the Media and Society Research Project', ACMA, Canberra.

Australian Film Commission 2004, *Get the picture: essential data on Australian film, television, video and interactive media*, Australian Film Commission, Sydney.

Australian Film Commission (AFC) 1992-2000, *Get the Picture: Essential Data on Australian Film, Television and Video*, 7<sup>th</sup> edition, AFC, Sydney

Australian Government Department of Communications 2014, 'Media control and ownership', Commonwealth of Australia.

Australian Government 2013, *Child's Play, Screen Australia*, viewed 9 January 2014,

[http://www.screenaustralia.gov.au/getmedia/ChildsPlay2\\_Broadcasters.pdf](http://www.screenaustralia.gov.au/getmedia/ChildsPlay2_Broadcasters.pdf)

Australian Senate Standing Committee on Education and the Arts (ASSCE) 1957, *First Report of the Advisory Committee on children's Television Programs*, Melbourne, August, AGPS, Canberra.

Australian Teachers Association (ATA) 1945, 'List of principles to govern children's Programs', in AFTRS (1977), *Program for tomorrow, report of the Australian children's film and television seminar*, AFTRS Open Program, Sydney.

Australian Institute of Family Studies (2005). *Growing up in Australia: The longitudinal study of Australian children: 2004 Annual Report*, Melbourne, Australian Institute of Family Studies.

Arksey, H & Knight, P 1999, *Interviewing for social scientists*, Sage, London.

Balule, B. T 2013. The unnecessary gravity of the soul public service broadcasters or government mouth pieces- an appraisal of public service broadcasting in Botswana. *SCRIPTed*, 10(1), 77-92. doi: 10.2966/scrip.100113.77

Balule, T & Maripe, B 2000, *A guide to laws and practices that inhibit freedom of expression in Botswana*, Media Institute for Southern Africa, Gaborone.

Barnett, C 1999, 'Broadcasting the rainbow nation: media, democracy, and nation-building in South Africa', *Antipode*, vol. 31, no. 3, pp. 274-303.

- Bar-On, A 2002, 'Going against world trends: Social protection in Botswana' *The Social Policy Journal*, vol.1, no. 4, pp. 23-41.
- Bar-On, DN 1999, 'The Structuring of Organizational Population', *American Sociological Review*, vol. 64, pp. 421 – 445.
- Bazalgette, C & Buckingham, D 1996, *In front of the children: screen entertainment and young audience*, BFI, London.
- BBC 1988, *BBC Annual Report Handbook 1987*, BBC, London.
- Beadle, G 1963, *Television: A critical review*, Allen and Unwin, London.
- Bell, J 1993, *Doing your research project: A guide for first-time researchers in education and social sciences*, Routledge, London.
- Bently, O 1974, *Report on My Secondment to Radio Botswana*, Government Printers, Gaborone.
- Berger, AA 2000, *Media and communication research methods: An introduction to qualitative and quantitative approaches*, Sage, London.
- Bernard, H 2000, *Social research methods: Qualitative and quantitative approaches*, Sage, London.
- Berry, R 2007, 'Introduction: Public service first, broadcasting second', in K Jakubowicz (eds), *Public service broadcasting: A new beginning, or the beginning of the end?*, London, Sage, pp. 5-7.
- Berry, GL 1993, 'Public Television Programming and the Changing Cultural Landscape', in GL Berry & JK Asamen (eds), *Children & Television: Images in a changing sociocultural world*, London, Sage, pp. 291 – 295.
- Bertran, I & Hughes, P 2005, *Media research methods, audiences, institutions, texts*. Palgrave, London.
- Blumer, H 1969, *Symbolic interactionism: Perspective and method*, Prentice Hall, Englewood.
- Blumler, J. 1993, 'The British approach to public service broadcasting: from confidence to uncertainty', in RK Avery (eds), *Public Service broadcasting in a multichannel environment*, Longman, New York, pp. 125-148.
- Blumler, J & Hoffmann-Riem, W 1992, 'Toward renewed public accountability in broadcasting', in J, Blumler (eds), *Television and the public interest, vulnerable values in western European broadcasting*, Sage, London, pp. 218 – 228.

- Blumler, J 1992, 'The future of children's television in Britain: An enquiry for the Broadcasting Standards Council', Research Working Paper VIII, Broadcasting Standards Council, London.
- Bushan, C 1992, 'Educational Communication by Television', *Bharatia Skikshan*, vol. 2, no.8. Bombay: S. Cmela Mergh.
- Botswana National Policy of Culture 2001, Ministry of Labour and Home Affairs, approved by Cabinet on 4<sup>th</sup> April 2001 – Directive No. CAB 17/2001
- Bulbulia, N 2007, 'Children's programming on South African public service television: Filling the gaps in policy and practice', Masters study, University of Witwatersrand, Witwatersrand.
- Brinkerhoff, JM 2002, 'Government-non-profit partnership: A defining framework', *Public Administration and Development*, vol. 22, no. 1, pp. 19-30.
- Buckingham, D 2009, 'Beyond the competent consumer: The role of media literacy in the making of regulatory policy on children and food advertising in the UK', *International Journal of Cultural Policy*, vol. 15, no. 2, pp. 217-230.
- Buckingham, D 2000, *Making of Citizens: Young people, news and politics*, Routledge, London.
- Buckingham, D, Davies, H, Jones, K, & Kelly, P 1999, *Children's television in Britain: History, discourse and policy*, British Film Institute Publishing, London.
- Buckingham, D 1992, 'Media literacy and the regulation of children's viewing', Paper presented at the Standards in Screen Entertainment Third International Conference, London.
- Buonanno, M 1991, *Il Reale e Immaginario*, NuovaERI, Trin.
- Burton, D 2000, *Research training for social scientists*. London: Sage Publications
- Burns, T 1977, *The BBC: Public institution and private world*, Macmillan Press, London.
- Broadcasting Research Unite 1985, *The public service idea in British broadcasting*, BRU, London.
- Bryant, J 2007, 'Understanding the Children's television community from an organizational network perspective', in J Bryant (eds), *The children's television community*, Lawrence Erlbaum Associates, NJ, pp. 35-55.
- Bryant, J 2007, *The children's television community*, Lawrence Erlbaum Association, New Jersy.
- Bryant J and Anderson DR 1983, *Children's understanding of television: Research on attention and comprehension*, Academic Press, New York.



- Byrd-Bredbenner, C & Grasso, D 1999, *Prime-time health: An analysis of health content in television commercial broadcast during programs viewed heavily by children*, viewed 3 September 2012, <<http://www.kittle.siu/iejhe/byrd.pdf>>
- Carlsson, U 2002, "Forward", in C. V. Feilitzen & U. Carlsson (eds) *Children, Young People and Media Globalisation*, Gotenborg University, Nordicom, pp. 7 – 11.
- Calvert, S, Kotler, J, Kuhl, A, Riboli, M 2001, *Impact of the children's television act on children's learning*, Smith Richardson Foundation, North Carolina.
- Cantor, J 2001, 'The media and children's fears, anxieties and perceptions of danger, in D Singer & J Singer (eds) *Handbook of Children and the Media*, Sage, California, pp. 207 – 221.
- Cargan, L 2007, *Doing Social Research*, Littlefield Publishers, Maryland.
- Central Statistics Office (CSO), 2001, 'Botswana Population and Housing Census', COS, Gaborone.
- Chan, K & Chan F. *Children's television programs in China: A discourse of success and modernity*, Print. Hong Kong: Hong Kong Baptist University, December 8, 2006.
- CSO 2011, 'Botswana Population and Housing Census', COS, Gaborone.
- Chamberlain, K 2000, 'Methodolatry and qualitative health research', *Journal of Health Psychology*, vol.5, no. 3, pp. 285 – 96.
- Chandapiwa, B 2009, 'Botswana signs deal for educational TV.' *Mmegi*, 16 April, p. 5
- Chen, C., Lee., S., & Stevenson, H. W. (1996). 'Academic achievement and motivation of Chinese students: A cross-national perspective', in S. Lau (ed.), *Growing up the Chinese way: Chinese Child and Adolescent Development*, Chinese University of Hong Kong Press, Hong Kong, pp. 69-91.
- Children's Act 2009, Government Printers, Gaborone.
- Coltart, JM 1963, 'The Influence of Newspaper and Television in Africa', *African Affairs*, vol. 62, no. 248, pp. 202 – 210.
- Comstock, G 1993, 'The medium and the society: The role of television in American life, in Berry GL & Asamen J (eds.), *Children's and television: Images in a changing sociocultural world*, Sage, London, pp.117-131.
- Corporation for Public Broadcasting (CPB) 1987, *A Report to the people, 20 years of your national commission to public broadcasting*, Sage, Washington, DC.

CPB 2004, *Television goes to School: The impact of video on student learning in formal education*, Center for Children and Technology, New York.

CPB 1989, *To know ourselves: A report to the 101<sup>st</sup> Congress on public broadcasting and the needs of minorities and other groups pursuant to P.L*, Sage, Washington, DC.

Croteau, D., Hoynes, W., & Milan, S 2012, *The Society: Industries, images and audience* (4<sup>th</sup> ed.). Sage, Los Angeles, CA.

Cunningham, S 2003, 'Cultural studies from the view point of cultural policy' in J. Lewis & T. Miller (eds.), *Critical cultural policy studies: A reader*, Blackwell publisher, Carlton, pp. 13-22

Cunningham, S & Turner, G (eds) 2000, *The Australian TV Book*, Allen and Unwin, Sydney.

Cunningham, S. & Jacka, E 1995, *Australian television and international mediascae*, Cambridge University Press, Cambridge.

Cunningham, S 1992, *Framing Culture: Criticism and policy in Australia*, Allen & Unwin, Sydney.

Cupitt, M, Waters, B, Ungerer, J & Barnette, B 1998, *Infants and television*, Australian Broadcasting Authority, Sydney.

Cupitt, M & Stockbridge, S 1996, *Families and Electronic Entertainment*, Australian Broadcasting Authority, Sydney.

Curran, J 1988, 'Power without responsibility: The press and broadcasting in Britain, in *The press and the age of conglomerates*, J Curran and J Seaton (eds), Edward Arnold, London.

Curtin, P 1995, 'Textual analysis in mass communication studies: Theory and methodology, Paper presented at the annual meeting of the association for education in journalism and mass communication, Washington, D. C.

Da Silva, CE 2008, 'Television in Brasil', in D Ward (eds), *Television and public policy: change and continuity in an era of global liberalization*, Lawrence Erlbaum Associates, New York.

Dahlgren, P 1995 *Television and the Public Sphere, Citizen, Democracy and the Media*. London: Sage Publications

Davies, M. & Thornham, H 2007, *Academic literature review: the future of children's television programming*, viewed 10 May 2012,  
<http://www.ofcom.org.uk/consult/condocs/kiDStv/litreview.pdf>

Davies, M & Corbett, B 1997, *The Provision of children's television in Britain: 1992-1996: An enquiry for the Broadcasting Standards Commission*, BSC, London.

Debrett, M 2010, *Re-inventing public service television for digital future*, Intellect, Bristol.

de Certeau, M 2001, *Culture in the plural*, University of Minnesota Press, Minneapolis.

Department of Broadband, Communications and the Digital Economy 2013, *Content and Access: The future of program standards and captioning requirements on digital television multi-channels*, viewed 9 January 2013, [http://www.communications.gov.au/data/assets/Free\\_TV\\_Australia.pdf](http://www.communications.gov.au/data/assets/Free_TV_Australia.pdf)

Donald, AH 1962, 'Minutes number 15 to the Government Secretary', 1 March, BNA H. 306, Mafikeng.

Donald, AH 1961, 'Report and Proposals for Establishment of an Information Branch for Bechuanaland Protectorate', Mafikeng.

Donnelly, D 2001, 'The media and Democracy in Botswana: The Kgotla and globalization', in K Tomaselli & H Dunn (eds.), *Media, Democracy and Renewal in Southern Africa*, International Academic Publishers, Colorado Springs.

Doyle, G 2002, 'Media and Ownership: The economics and the politics of convergence and concentration and concentration', in *The UK and European media*, Sage, London.

Durkin, K 2002, *Understanding today's child audience*, a report for the ABA Australian Content Review 2001 -2002, viewed 10 August 2012, <http://www.aba.gov.au/tv/research/projects/>

Edgar, P 2006, *Bloodbath: a memoir of Australian television*. MUP, Melbourne.

Edgar, P 1986, 'Top Value Drama for the Smaller Australians', in *The business of film*, March, p.81.

Enli, GS 2008, 'Serving the children in public service broadcasting: Exploring the TV-channel NRK SUPER', a conference paper presented at RIPE on Public Service Media in the 21<sup>st</sup> Century, Participation, , Partnership and Media Development, Mainz, October.

Findahl, O 1999, 'Public service broadcasting – A fragile, yet durable construction', in *Nordicom Review* vol. 20, no. 1, pp. 13 – 19

Fisch, S 2002, 'Vast wasteland or vast opportunity?: Effects of educational television on children's academic knowledge, skills and attitude', in J Bryant & D Zillman (eds), *Media effects: Advances in theory and research* (2<sup>nd</sup> edition). Lawrence Erlbaum, NJ, pp. 397 – 426.

Federal Communications Commission. (1996) *In the matter of policies and rules concerning children's television programming: report and order*. Federal Communications Commission Record, 11, 10660-10778

Fels, A 2002 'Cultural Protection and Competition Policy – the Case of Children's Television', paper presented at the ACT 20<sup>th</sup> Anniversary Symposium Eyes of the Child, 20<sup>th</sup> March, Melbourne.

Final Report, Second World Summit on Television for Children (1998) UK

Fiske, J 1989, 'Popular forces and the culture of **everyday life**', *Southern Review*, vol. 21, no.3, pp. 75 - 86

Flew, T 2007, *Understanding Global Media*, Palgrave Macmillan, London.

Flew, T 2002, 'Broadcasting and the Social Contract' in M Raboy, *Global Media Policy in the New Millennium*, University of Luton Press, Luton.

Flick, U 2002, *An Introduction to Qualitative Research*, Sage, London.

Fombad, C 2011, *Media law in Botswana*, Kluwer Law International, Netherlands.

Fombad, C. M 2002, 'The protection of freedom of expression in the public service media' in Southern Africa: A Botswana perspective. *The Modern law review*, 65(5), 649-675.  
doi: 10.2307/1097611

Fourie, PJ 2008, *Media Studies: Policy, Management and Media Representation*, Juta & Co, Cape Town.

Fourie, PJ 2003, 'The future of public service broadcasting in South Africa: The need to return to basic principles', *Communicatio*, vol. 21, no. 2, pp.148 – 173.

Fuenzalida, V 2009, 'The cultural opportunity of children's television: Public policies in digital television', *Communication Research Trends*, vol. 31, no. 3, pp. 4 – 17.

Frau-Meigs, D & Jehel, S 1997, *Les ecranes de la violence. Enjeux economiques et responsabilites sociales*, Economica, Paris.

Freedman, D 2008, *The politics of media policy*. Polity Press, Cambridge.

Gaoswediwe, Ndingililo. "BEtv Hits the Airwaves." *Daily News*, 15 December, 2010.

Gaolathe, N 1999, 'Vote for Guma Moyo', August, Speech.

Gauntlett, D 1995, *Moving experiences: Understanding television's influences and effects*, John Libbey Publishers, London.

Gerbner, G, Gross, L, Morgan, M & Signorelli, N 1994, 'Growing up with television: the cultivation perspective, in J Bryant & D Zillman (eds.), *Media effects: Advances in theory and research*, Lawrence Erlbaum Associates, Hillsdale, NJ, pp. 17-41.

Good, K 2008, *Diamonds: Dispossession and democracy in Botswana*, Jacana Media, Auckland Park.

Government Gazette 2009, 'ICASA code of conduct for broadcasting services', Government Printers, Sandton.

Grant, AE 1994, 'The promise fulfilled? An empirical analysis of program diversity on television' *Journal of Media Economics*, vol. 7, pp. 51–64.

Greenfield, P 1984, *Mind and media, the effects of television, video games, and computer*, Harvard University Press, Cambridge, MA.

Gunter, B & McAleer, J 1990, *Children and television: The one eyed monster?* Routledge, London.

Hall, S 1992, 'The question of cultural identity', in S. Hall, D. Held and T. McGrew (eds) *Modernity and its future*, Polity Press, Cambridge.

Handler, R 1993, 'Anthropology is dead! Long live anthropology! (Review) *American Anthropologist*' 95, vol.4, pp. 991 – 999.

Harding, S 1987, *Feminism and methodology: social science issues*, Open University Press

Hardin, H 1985, *Closed Circuits: The sellout of Canadian television*, Douglas and McIntyre, Vancouver.

Hartley, J 1999, *Uses of television*, Routledge, New York.

Hayes, D S & Birnbaum, DW 1980, 'Preschoolers' retention of televised events: Is a picture worth a thousand words? *Developmental of Mathematical Behaviour*, vol.16, no.5, pp. 410-16

Hansen, A, Cottle, S, Negrine, R & Newbold, C 1998, *Mass Communication Research Methods*, Palgrave, London.

Head, SW & Sterling, CH 1987, *Broadcasting in America: A survey of electronic media*, 5<sup>th</sup> edition, Houghton Mifflin, Boston.

Higman, S 2000, 'Report on Botswana television progress, problems and opportunities. BBC Consulting and Projects, Gaborone.

Himmelweit, H 1958, *Television and the child*, Oxford University Press, London.

Hodge, R, & Tripp, D 1986, *Children and television: A semiotic approach*, Polity Press, Cambridge.

Hofstede, G 1994, 'Management scientists are humans', *Management Science*, vol. 40, pp. 4-13.

- Holdaway, S 2000, 'Theory and Method in Qualitative Research,' in Burton D. (ed.), *Research Training for Social Scientists*, Sage, London.
- Holmes, J 1993, Letter to the Minister regarding the funding of the YMA
- Hoynes, W 2003, 'Branding public service. The "New PBS" and the privatization of public television', *Television & New media*, vol. 4, no 2, pp. 117- 130.
- Hood, S, & O'Leary, G 1990, *Questions of broadcasting*, Mathuen, London.
- Hoskins, C., & Mirus, R 1988, 'Reasons for U.S. dominance in the international trade in television programmes', *Media, Culture and Society*, vol. 70, no 10, pp. 499-515.
- Hughes, AJ 1968, 'Report on The Information Functions of the Government', Government Printers, Gaborone.
- Hunter, MA 1996, 'Children's Right to a Cultural identity', Review of Sharon Stephens (ed.) 1995, *Children and Politics of Culture*, Culture and Policy vol. 7, no. 3, Australian Key Centre for Cultural and Media Policy, Griffith University, Brisbane.
- Hutchinson, D 1999, *Actors in Performance in Media Policy*, Blackwell, Oxford.
- HMSO 2007, 'Social Trends 37', Her Majesty's Stationary Office.
- International Telecommunication Union, 1998, 'Feasibility study for the introduction of national television service, Geneva, Switzerland.
- James, A & Prout, A 1990, *Constructing and reconstructing childhood: Contemporary issues in the sociological study of childhood*, Falmer Press, London.
- Jenkins, H 2006, *Convergence culture – Where old and new media collide* (1<sup>st</sup> Edition), New York University Press, New York.
- Jenkins, R 1996, *Social identity*, Routledge, London.
- Jordan, A 1996, *The state of children's television: An examination of quantity, quality, and industry beliefs*, Annenberg Public Policy Center, University of Pennsylvania.
- Iosfidis, P 2011, *Global Media and Communication Policy*, Palgrave Macmillan, London.
- Kalina, P 2006, 'Insight', *The Age*, 29 June, p. 5
- Kebadiretse, F 2011, 'ICT anchors economic growth – BTA', *Mmegi Monitor*, June 20 p.1
- Kellner, D 1995, *Media culture: Cultural studies, identity, and politics between the modern and postmodern*. Routledge, New York.

Kellner, D & Ryan M (1988) *Camera politica: The politics and ideology of contemporary Hollywood film*. Indiana University Press, Bloomington.

Keys, W 2004, 'Grown-up in a grown-ups business: Children's television industry development in Australia', doctoral dissertation, Griffith University, Queensland.

Keys, W, 1999, 'Children's television: A barometer of the Australian media policy climate', *Media International Australia*, vol. 93, November, pp 9-25.

Kotz, K & Story, M 1994, 'Food advertisements during children's Saturday morning television programming: Are they consistent with dietary recommendations?' *Journal of American Dietetic Association*, vol.94, no. 11, pp. 1296 – 1300.

Krull, R 1983, 'Children learning to watch television', in J Bryant & DR Anderson (eds) *Children's understanding of television: Research on attention and comprehension*, Academic Press, New York.

Kucera, G 1968, 'Broadcasting in Africa: A study of Belgian, British and French Colonial policies', doctoral dissertation, Michigan State University, Michigan.

Kunkel, D& Gantz, W 1992, 'Children's television advertising in the multi-channel Environment', *Journal of Communication*, vol.42, no. 3,pp. 134 – 152.

Kunkel, D 1993, 'Policy and the future of children's television, in GL Berry & JK Asamen (eds), *Childrens & television: Images in a changing sociocultural world*, Sage, London, pp. 273 – 290.

Kupe, T 2003, Broadcasting policy and practice in Africa, Article, 19, London.

Kutlwano Magazine 1966, Radio Bechuanaland, Article, 4, Gaborone.

Lawrence, C 1978, 'Report for the Commonwealth of the Republic of Botswana on Information and Broadcasting Services', Commonwealth Fund for Technical Cooperation, Government Printers, Gaborone.

Lemish, D 2007, *Children and television: A global perspective*, Blackwell Publishing, Carlton.

Levin, H 1971, Program duplication, diversity and effective viewer choices: Some empirical findings, *American Economic Review*, vol. 61, pp. 81 – 88.

Levy, W 2003, *A chronicle of print and electronic media for aspiring journalists*, Light books, Gaborone.

Lewis, J 2003, *Critical cultural policy studies: A reader*, Blackwell publisher, Carlton.

Lisosky, JM 2001, 'For all kids sake': comparing children's television policy-making in Australia, Canada and the United States', *Media, Culture and Society*, vol. 23, pp. 821-842.

- Lisosky, JM 1997 'Controlling children's channels: Comparing children's television policies in Australia, Canada, and the United States', doctoral dissertation, University of Washington, Seattle.
- Litman, BR 1979, 'The television networks, competition and program diversity, *Journal of Broadcasting*, vol. 23, pp. 393 – 409.
- Livingstone, S 2002, *Young people and new media: Childhood and the changing media environment*, Sage, London.
- Livingstone, S, & Bovill, M 1999, 'Young people, new media, in *Report of the research project: Children, young people and the changing media environment*, London School of Economics, London.
- Llyod, L., Duncan, J., Minnie, J., & Bussiek, H 2009, 'Public broadcasting in Africa, a survey: South Africa country report', Africa Governance Monitoring and Advocacy Project.
- Llyod, BT & Mendez, J 2001, 'Botswana adolescents' interpretation of American music videos: So that's what that means!' *Journal of Black Psychology*. November, pp. 464-476
- Long, JF 1989, 'Critical viewing and decision strategies', doctoral dissertation, University of Utah, Salt Lake City.
- Lury, K 2005, *Interpreting television*, Oxford University Press, New York.
- MacBride, S 1980, 'Many voices, one world'. Report for the *International Commission for the study of communication problems*. UNESCO, Paris.
- Mandela, N 1994, *Long Walk To Freedom*, Little Brown, New York.
- Mangope, TR 1998, 'Mediating Botswana's culture: an analysis of the state of portrayal of the cultural sphere over broadcasting', Masters Study, University of Lester, Leicester
- Mashungwa, FM 2008, *The development of the broadcast industry in Botswana*, Botswana Society, Gaborone.
- Masmoudi, M 1992 'Media and the state in periods of crisis', in Raboy, M and Dagenais, B (eds), *Media, crisis and democracy: mass communication and the disruption of social order*, Sage, London.
- Mason J 2002, *Qualitative Researching*, Sage, London.
- May, T 2001, *Social Research: issues, methods and process*, 3rd Edition, Open University Press, Philadelphia.
- McDonnell, J 1991, *Public service broadcasting: A reader*, Routledge, London.



- McGuigan, J 2003, 'Cultural policy studies' in J. Lewis & T. Miller (eds.), *Critical cultural policy studies: A reader*, Blackwell publisher, Carlton, pp. 25-42
- McKee, A 2001, *Australian television: a genealogy of great moments*, Oxford University Press, Sydney.
- McKee, A 2003, *Textual analysis: A beginner's guide*, Sage, London.
- McQuail, D 2003, *Teoria da comunicacao de massas*, Fundacao Calouste Gilbenkian, Lisboa.
- McQuail, D 1992, *Media performance: Mass communication and the public interest*, Sage, London.
- Mencinsky, N & Mullen, B 1999, 'Regulating of children's television in Australia: Past and present', *Media International Australia, Incorporation Culture and Policy*, vol. 93, p.27
- Mendel, T & Salomon, E 2011, 'The regulatory environment for broadcasting: An international best practice survey for Brazilian stakeholders' *UNESCO*. February, pp. 7-72
- Ministry of Local Government – Department of Social Services 2010, *Botswana National Plan of Action and Vulnerable Children 2010 – 2016*, Government Printers, Gaborone.
- Ministry of Local Government – Department of Social Services 2008, *National Situation Analysis on Orphans and Vulnerable Children in Botswana*, Government Printers, Gaborone.
- Mitroff, D & Herr-Sphenson, R 2007, The television tug-of-war: A brief history of Children's television programming in the United States. In JA Bryant (Ed.), *The Children's Community* (pp.3-34).Mahwah, NJ: Lawrence Erlbaum Associates.
- Mmusi, B 2002, 'The development assumptions of Botswana television: An assessment', Masters Study, Rhodes University, Grahamstown.
- Mochaba, K 2003, *A handbook for media practitioner: A comparative overview of the laws and practice in Malawi, Zimbabwe, Namibia and South Africa*, Vol. 1, Kondrad-Adenaur-Stiftung.
- Mokopakgosi, B 1994, 'Book review, from police network to station of the nation: A political history of broadcasting in Botswana, 1927-1991', *International Journal of African Historical Studies*, vol. 27, no. 3, pp. 643-645.
- Morrison, D 1986, *Invisible citizens: British public opinion and the future of broadcasting*, John Libbey, London.
- Mosanako, S 2014, 'Television in Botswana: Development and policy perspectives', doctoral dissertation, The University of Queensland, Queensland.

- Mosime, S 2007, 'Botswana Television (BTV) negotiating control and cultural production in a globalising Context: A political economy of media state ownership in Africa', doctoral dissertation, University of KwaZulu-Natal, KwaZulu-Natal.
- Moses, A M 2008, 'Impact of viewing on young children's literacy development', *Journal of Early Childhood Literacy*, Vol. 8, no. 1, pp. 67-102.
- Mpofu, A, Manhando, S & Tomaselli, KG 2000, *Public broadcasting in South Africa: Policy direction towards 2000*, International Academic Publishers, Colorado Springs.
- Mpofu, A. 1995, 'The Role of the Public Broadcaster in a future South African', Broadcasting policy research, the framework report.
- Murray, JP & Kippax, S 1978, 'Children's social behaviour in three towns with differing television experience', *Journal of Communication*, vol.28, no.1, pp. 19-29
- Mytton, G 2000, 'From saucepan to dish: Radio and TV in Africa', in F Richard & F Graham (eds.), *African Broadcast Cultures*, Oxford: James Curry.
- Nakai, K 2008, 'Memorandum: To establish Botswana educational TV', *NHK Educational*, Japan.
- Napoli, PM 2001, *Foundations of communication policy: Principles and process in the regulation of electronic media*, Hampton Press, Cresskill, NJ.
- Napoli, PM 1999, 'Deconstructing the diversity principle', *Journal of Communication*, vol. 49, no. 4, pp.7 – 34.
- National Assembly Debates 1985, Government Printers, Gaborone.
- National Broadcasting Board (NBB) 2011, 'Final Report on broadcasting for citizen empowerment', Gaborone.
- National Broadcasting Board (1998) 'Broadcasting regulations', Government Printer, Gaborone.
- Nugent, S 1992, *What we want from our TVs*, Australian Broadcasting Tribunal, Melbourne.
- Neuman, WL 2011, *Social research methods: Qualitative and quantitative approaches* (7<sup>th</sup> Edition), Allyn & Bacon, Boston.
- Nyamnjoh, FB 2002, 'Local attitudes towards citizenship and foreigners in Botswana: An appraisal of recent press stories', *Journal of Southern African Studies*, vol. 28, no. 4
- Office of Communications 2008, 'Ofcom statement on reduction in ITV children's programmes, 2008 Report', Office of Communications, London.

Office of Communications 2007, 'The future of children's television programming', Report, Ofcom, London.

Office of Communication 2004, 'Ofcom Review of Public Service Broadcasting: Phase 1 – Is Television Special', Office of Communication, London.

Ogunmilade, CA 1998, 'Educational broadcasting', in O Ogunmilade & I Agun(eds), *Fundamentals of educational Technology*, Y. Books, Ibadan.

Osei-Hwere, EM 2008 'Children's television in Ghana: Policy, diversity, and a prospect in a changing media environment', doctoral dissertation, Ohio University, Ohio.

Palmer, EL 1987, *Children in the cradle of television*, D.C. Heath, Lexington, MA.

Papandrea, F, 2002, 'Public broadcasting in the digital age', presentation on the IPA One-Day Conference, Their ABC or Our ABC? Balmain Town Hall, 31 March.

Papandrea, F 1999, 'Letting go of redundant television', *Review – Institute of Public Affairs*, vol. 51, no. 4, pp. 17-18.

Pearl, DL, & Lazar, S 1982, *Television and behaviour: Ten years of scientific progress and implications for the eighties*, US Government Printing Office, Washington: DC.

Pereira, S & Pinto, M 2011, 'Making sense of TV for children: The case of Portugal', *Journal of Media Literacy Education*, vol. 3, no. 2, pp. 101 – 112.

Picard, R 1989, *Media economics, concepts and issues*, Sage, Newbury Park.

Pragnell, A 1985, 'Television in Europe: Quality and values in a time of change media', Monograph No 5, Manchester.

Potter, A 2014, 'A very special audience: How layering and drift in Australian cultural policy have affected the production of children's television drama for digital markets', *International Journal of Cultural Policy*, vol. 20, no. 1, pp.40 – 53.

Potter, A 2004, 'Internationalising Australian Children's Television Drama: The Collision of Australian Cultural Policy and Global Market Imperatives', Masters Study, Queensland University of Technology, Queensland.

Pusateri, CJ 1988, 'United States', in PT Rosen, (ed.), *International handbook of broadcasting*, Greenwood Press, New York.

Raboy, M 2003, *Public broadcasting for the twenty-first century*, Indiana University Press, Indianapolis.

- Raboy, M 1990, *Missed opportunities: The story of Canada's broadcasting policy*, McGill University Press, Montreal.
- Radio Botswana 1972, 'School broadcasting – First term', Government Printers, Gaborone.
- Raditsebe, P 1998, 'Pilot radio project gets financial aid', *Daily News*, 18 August, p. 8
- Ragin, CC 1994, *Constructing social research: The unity and diversity of method*, Pine Forge Press, Thousand Oaks.
- Rankin, B 1990, *Australian Council for Children's Film and Television: A history (1957-1989)*, Australian Council for Children's Films and Television, Melbourne.
- Rantao, P. 1994, *The role of the media in promoting participatory politics in Botswana's Media and Democracy: Selected papers from the seminar on the media in a democracy*, M Leepile, (ed), Mmegi Publishing, Gaborone.
- Ray, WB 1990, *FCC: The ups and downs of radio-TV Regulation*, Iowa State University Press, Ames, IA.
- Reisch, M 2003, *Give children diverse programming*, Seattle Post-Intelligencer, viewed 7 March 2012, <<http://www.childrennow.org/aboutch.html>>
- Report of Royal Commission 1954, 'Report of the Royal Commission into television', Government Press, Canberra.
- Republic of Botswana 1985, 'National Assembly Debates', March 6, typescript, Clerk of the National Assembly, Gaborone.
- Republic of Botswana 1984, 'National Assembly Debates', March 28, typescript, Clerk of the National Assembly, Gaborone.
- Republic of Botswana 1972, 'National Assembly Debates', March 24, typescript, Clerk of the National Assembly, Gaborone.
- Rice, ML & Woodsmall, L 1988, 'Lessons from television: Children's word learning when viewing', *Child Development*, vol.59, pp. 420-29
- Rideout, VJ, Vendewater, EA, Wartella, EA 2003, 'Zero to six: Electronic media in the lives of infants, toddlers, and preschoolers', Kaiser family foundation report, Menlo Park.
- Richard, M & Light, P 1986, *Children of social worlds*, Polity Press, Cambridge.
- Robert, S 2013, 'List of how many homes each cable networks is in – cable networks coverage estimates as of August 2013', viewed 28 January 2014, <[www.tvbythenumberszip2it.com](http://www.tvbythenumberszip2it.com)>

Robinson, J 2009, 'James Murdoch hits out at BBC and regulators at Edinburgh TV festival' *The Guardian*, 28 August. P. 1

Rowland, W D., & Tracey, M. 1988, 'The apple's worm: Current challenges to public service broadcasting worldwide', paper presented at the *annual International Institute of Communications conference*, Washington, DC, September 15.

Rolandelli, DR 1989, 'Children and television: The visual superiority effect reconsidered' *Journal of Broadcasting and Electronic Media*, vol.33, pp. 69-81

Rosengren, K and Reynolds, N 1991, 'Television structures and adolescent viewing pattern: A Swedish-American comparison', in *European Journal of Communications*, vol. 16, no. 4, pp. 417- 440.

Rushkoff 1998, 'Panel Discussion', second world summit children and television, in Keys, W 2004, 'Grown-up in a grown-ups business: Children's television industry development in Australia', doctoral dissertation, Griffith University, Queensland.

Rutherford, L 2014, 'The ABC, the Australian children's television foundation and the emergence of digital children's television in Australia', *Media International Australia*, vol. 151, pp. 5 – 15.

Scannell, P 1991, *A social history of British broadcasting*, Basil Blackwell, London.

Scannell, P 2001, Public service broadcasting: The history of the concept, in E Buscombe (ed.) *British television: A reader*, Oxford University Press, Oxford, pp. 45-62.

Sechele, S 1997, 'The role of the media in the promotion of the quality of life in Botswana', in *Poverty and Plenty: The Botswana experience* (ed) D Nteta, The Botswana Society, Gaborone.

Schmidt, M & Anderson, D 2007, 'The impact of television on cognitive development and educational achievement', in N Pecora, J Murray & E Wartella (eds), *Children and Television: Fifty Years of Research*. Lawrence Erlbaum, New Jersey: pp. 65 – 84.

Schneider, CY 1989, *Children's television: The art, the business, and how it works*, NTC Business Book, Illinois.

Screen Australia 2013, 'Child's play: Issues in Australian children's television 2013', Screen Australia.

Schramm, W 1964, *The mass media and national development*, Stanford University Press, Stanford.

Setshogo, T, 2007, *Duma FM to go on air in November*, Mmegi, viewed 28 September 2007, <<http://mmegi.bw/index.php>>

- Singer, DG., & Singer JL 2001, *Handbook of children and the media*, Sage, London.
- Sillars, M, O 1991), *Messages, meanings, and culture: Approaches to communication criticism*, Harper Collins Publishers, New York.
- Siune, K & Hulten, O 1998, 'Changes in broadcasting: Is public service still alive?' in D McQuail & K Siune (eds.) *Media Policy, Convergence, Concentration and Commerce*, Sage, London, pp. 23 - 38
- Soest, C. 2009, *Stagnation of amiracle: Botswana's governance record revisited*, German Institute of Global and Area Studies, viewed 13 June 2014,  
<[http://www.giga-humburg.de/dl/download.php?/content/publikationen/pdf/wp99\\_soest.pdf](http://www.giga-humburg.de/dl/download.php?/content/publikationen/pdf/wp99_soest.pdf)>
- Stokes, K 1994, *Advance Australia where? The Boyer Lectures 1993*, ABC Books, Sydney.
- Stokes, J 2003, *How to do media and cultural studies*, Sage, London
- Strauss, A, L & Corbin, J 1990, *Basic of qualitative research: Grounded theory procedures and techniques*, Sage, California.
- Sweeney, T 1996, 'Concept of Childhood' in A. Jamrosik and T. Sweeney, *The family, the state and social parenthood*, Macmillian Education, Melbourne.
- Syed, N.A 2010 'Influence of TV watching on study habits and academic achievement of secondary school students in relation to socio-economic status', University of Kashmir, M.Phil. dissertation.
- Syvetsen, T. 1996, 'The many uses of the public sphere concept', in *Nordicom Review*, vol. 20, no. 1, pp. 12-21
- Tamado A 2005, 'The development and role of the public mass media and press agency in Botswana, 1936-1997', University of Botswana, MA dissertation.
- Tambo O. R 1987, Repression and law in apartheid South African, paper presented at International Conference on Children, Harare.
- Tashakkori, A & Teddi, C 1998, *Mixed methodology: Combining qualitative and quantitative approaches*, Sage, California.
- Tay, J., & Turner, G 2008, What is television: Comparing media systems in the post-broadcast era, *Media International Australia*, vol. 126, pp. 71 – 81.
- Teacher's Guide 2006, *Upper primary teacher's guide for English syllabus: Standard 5 curriculum*. Government Printers, Gaborone.

Teacher's Notes 1998, *Environmental teacher's notes: Standard 3 curriculum*, Government Printers, Gaborone.

Teer-Tomaselli, R 2008, '*National' public service broadcasting: contradictions and dilemmas. Power, politics and identity in South African media*, Blackwell, London.

Teer-Tomaselli, R 2005, 'Change and transformation in South African television', in J. Wasko (ed.) *Blackwell companion for television*, Blackwell, London.

Tomasalli, K, Mboti, N & Ronning, H 2013 'South-North perspective: The development of cultural and media studies in Southern Africa', *Media, Culture & Society*, vol. 35, no. 1, pp. 36-43

Thapisa, APN 2003, 'The use of print and electronic media in Botswana', *Journal of Librarianship and Information Science*, vol. 35, No. 3, pp. 153 - 164

Thomas, M 2003, *Blending qualitative & quantitative research methods in theses and dissertations*, Corwin Press, California.

Tony, M 2011, *The regulatory environment for broadcasting: An international best practice survey for Brazilians stakeholders*, UNESCO, Rio de Janeiro

Turner, G., & Tay, J 2009, *Television studies after TV: Understanding television in the post-broadcast era*, Routledge, New York

Turow, J 1981, *Entertainment, education and the hard sell*, Praeger, New York.

Tutwane, L. B. B 2011, 'The myth of press freedom in Botswana: From Sir Seretse Khama to Ian Khama', *Journal of African Media Studies*, 3, 43-55. doi: [http://dx.doi.org/10.1386/jams.3.1.43\\_1](http://dx.doi.org/10.1386/jams.3.1.43_1)

Tutwane, L. B. B 2008, 'Self-regulation in a democracy: The Press Council of Botswana in perspective', University of Leicester, MSc Dissertation.

Tutwane, L. B. B 2003, 'On trial: The law of defamation and the press in Botswana', University of Wales, Cardiff, MA dissertation.

UNESCO 1949, *Broadcasting to Schools: Reports on the Organization of school broadcasting service in various countries*, UNESCO, Paris.

United Nations 1999, *UN Convention on the Rights of the Child*, viewed 10 May 2013, <<http://untreaty.un.org/>>

United Nations 1989, *UN Convention on the Rights of the Child*, viewed 12 April 2012, <<http://www.unicef.org/crc/conven.htm>>

United Nations 1995, *UN General Assembly Resolution 4.6.Resolution*, UNESCO, New York.

US Congress 1996, 'Public Law 104 – 104 Telecommunications Act', C von-Feilitzen & U Carlsson (eds) *Children and Media: Image Education and Participation*, UNESCO, Goteborg.

Von-Feilitzen, C. & Bucht, C 2001, *Outlooks on Children's media: Children and media violence yearbook 2001*, Goteborg University, Goteborg.

Walker, T 2009, 'New audience partnerships for the ABC', *Telecommunications Journal of Australia*, vol. 59, no. 3, pp. 43 - 48

Waterman, D 2006, 'The economics of media programming', in A Albarran, S Chan-Olmsted & M Wirth (eds), *Handbook of media management and economics*, Mahwah LEA, New Jersey, pp. 387 – 416.

Watkins, B 1987, 'Improving Educational and Informational Television for Children', *Yale Law and Policy Review*, vol.5, pp. 349 - 78

Well, DH, Parducci, A, & Geiselman, RE 1987, 'A formal analysis of ratings of physical attractiveness: Successive contrast and simultaneous assimilation', *Journal of experimental social psychology*, vol. 23, no.3, pp. 230-249.

Williams, TM 1986, *The impact of television: A natural experiment in three communities*, Academic Press, New York.

Wilson, B, Smith, S, James, P. W, Kunkel, D, Linz, D, Colvin, C & Donnerstein, E 2002, 'Violence in children's television programming: Assessing the risks. *Journal of Communication* vol. 52, pp. 5-35

Wimmer RD & Dominick JR 2003, *Mass Media Research: An introduction*, 7th edn, Thomson/Wadsworth, Sydney.

Weiss, R 1994, *Learning from Strangers: The art and method of qualitative interview studies*, Free Press, New York.

Westcott, T 1999, *The Business of children's television*, Screen Digest Limited, London.

Wolton, D 1990, *Eloge du Grande Public: Une theories critique de la television*, Flammarion, Paris.

World Bank. (2013). *Botswana at a glance: World Bank*, viewed 4 March 2016, <[http://devdata.worldbank.org/AAG/bwa\\_aag.pdf](http://devdata.worldbank.org/AAG/bwa_aag.pdf)>

World Radio and Television Council 2000, *Public broadcasting: Why, how?* WRTC, Montreal.



Zaffiro, J 2000, 'Broadcasting reform and democratization in Botswana', *Africa Today*, vol. 23, no.8, pp. 88-102

Zaffiro, J 1991, *From the police network to station of the nation: A political history of broadcasting in Botswana*, The Botswana Society, Gaborone.

Zaffiro, J 1989, 'Twin births: Nationalism and government information policy in the Bechuanaland protectorate, 1957-1966', *International Journal of African Historical Studies*, vol. 22, no. 1, pp. 51-77.

Zaffiro, J 1984, 'Broadcasting and political change in Zimbabwe, 1931 - 1984', doctoral dissertation, University of Wisconsin, Wisconsin.

Zillman, D, Bryant, J &Huston, AC 1994, *Media, children, and the family: Social scientific, psychodynamic, and clinical perspective*, Lawrence Erlbaum Associates, Hillsdale, NJ.

Zhao, B 1996, 'The little emperors' small screen: Parental control and children's television viewing in China', *Media, Culture & Society*, vol. 18, no. 4, pp. 639 – 658.

## APPENDIX A: RMIT ETHICS COMMITTEE APPROVAL

 **RMIT University**  
**College Human Ethics Advisory Network**  
Phone: 9925-2974  
Email: [lisa.mann@rmit.edu.au](mailto:lisa.mann@rmit.edu.au)

22 September 2012

Mr Kennedy Ramojela  
C/o School of Media and Communication  
RMIT University

Dear Kennedy,

### Ethics Clearance

**Project title:** Children's television in Botswana: policy, diversity, and quality in a developing country

**Applicant/s:** Mr Kennedy Ramojela

**Ethics register number:** CHEAN A-2000757-07/12

**Ethics clearance expires on:** 22 September 2015

Your ethics application has been reviewed and approved by the Deputy Chair of the Design and Social Context College Human Ethics Advisory Network (CHEAN). Your application has been approved at a Low Risk classification and will be reported to the RMIT Human Research Ethics Committee for noting.

### Data storage

Please note that all research data should be stored on University Network systems. These systems provide high levels of manageable security and data integrity, can provide secure remote access, are backed on a regular basis and can provide Disaster Recover processes should a large scale incident occur. The use of portable devices such as CDs and memory sticks is valid for archiving, data transport where necessary and some works in progress. The authoritative copy of all current data should reside on appropriate network systems and the Principal Investigator is responsible for the retention and storage of the original data pertaining to the project for a minimum period of five years.

### Annual/Final report

You are reminded that a Final report is mandatory and should be forwarded to the Ethics Officer in December 2012. This report is available at; <http://www.rmit.edu.au/governance/committees/hrec>

### Amendments

If you need to make any amendments to your project please submit an amendment form to the Ethics Officer. This form is available at; <http://www.rmit.edu.au/governance/committees/hrec>

Should need any further information please contact the Ethics Officer, Lisa Mann on (03) 9925 2974 or email to [lisa.mann@rmit.edu.au](mailto:lisa.mann@rmit.edu.au)

On behalf of the DSC College Human Ethics Advisory Network I wish you well in your research.

Yours sincerely,

Daniel Martini (Acting) for  
Lisa Mann  
Ethics Officer  
DSC College Human Ethics Advisory Network (CHEAN)

Design and Social Context  
College Office

Building 101, Level 10  
171 La Trobe Street  
Melbourne VIC 3000  
Australia

GPO Box 2476V  
Melbourne VIC 3001  
Australia

Tel. +61 3 9925 2226  
Fax +61 3 9663 2891  
• [www.rmit.edu.au](http://www.rmit.edu.au)

## **APPENDIX B: INVITATION TO PARTICIPATE IN A RESEARCH PROJECT**

### **PARTICIPANT INFORMATION**

**Project Title:** CHILDREN’S TELEVISION IN BOTSWANA: Policy and Regulation in a Developing Country

**Investigators:** Kennedy Ramojela – BA & MA in Television (Student Investigator +267 76573744)

Associate Professor Cathy Greenfield – PhD (Primary Supervisor)

Professor Peter Horsfield – PhD (Secondary Supervisor)

Dear .....

You are invited to participate in a research project being conducted by RMIT University and by the University of Botswana, which has provided me with a scholarship to undertake this investigation. Please read this sheet carefully and be confident that you understand its contents before deciding whether to participate. If you have any questions about the project, please ask one of the investigators.

The purpose of this study is to determine the state of children’s television in Botswana as well as the contributions interested stakeholders are making to provide quality and diversity in children’s television programming. This study is being conducted by Kennedy Ramojela as a part of the requirement for a PhD in Media and Communication. It is supervised by Associate Professor Cathy Greenfield (Primary Supervisor) and Professor Peter Horsfield (Secondary Supervisor). The project has been approved by the RMIT Human Research Committee.

You have been approached to participate in this study with twenty other participants because of the experience and knowledge you possess in broadcasting industry and the relationships that you have with other people working in Botswana’s television industry. You will be asked to participate in an interview lasting up to forty-five to sixty minutes at a location of your choice. Any information that you provide will be confidential and I will be the only person with access to the data generated from my interview with you. I will audio tape the interview and the tapes with the recordings of my interview with you will only be accessible to me and be in my possession at all times. The results will be disseminated through a conference paper which will be revised into a book chapter at a later stage. The research data will be kept secure for five years at RMIT University after publication, before being destroyed.

Please note that there are no known risks to your participating in the interview for this study. The potential benefit of this study will be the availability of information concerning the industry in which you are a stakeholder. The information could be used to make improvements in children’s broadcasting in Botswana. Your name and any other information that you provide can be disclosed only if it is to protect you or others from harm, a court order is produced, or you provide the researchers with written permission. Please indicate below your preference concerning identification in my study.

Would you like your name to be identified in the study and any publication derived from it?

**YES**\_\_\_\_\_ **NO**\_\_\_\_\_

As well as being archived in the RMIT University Library, a copy of the study and any associated publications will be submitted to the University of Botswana Library, Ministry of Transport and Communication Library, Botswana National Archives, the Research and Development Office and the Botswana Library Service. All the participants in this study will be offered a copy per request.

If you have any questions regarding your rights as a research participant, please contact, Associate Professor Cathy Greenfield at [cathy.greenfield@rmit.edu.au](mailto:cathy.greenfield@rmit.edu.au).

As a participant you have

- \* The right to withdraw from participation at any time
- \* The right to request that any recording cease
- \* The right to have any unprocessed data withdrawn and destroyed, provided it can be reliably identified, and provided that so doing does not increase the risk for the participant
- \* The right to have any questions answered at any time.

I certify that I have read and understand this consent form and agree to participate as a subject I the research described. I agree that everything has been explained to my satisfaction and I understand that no compensation is available from the researcher and RMIT University. I certify that I am 25 years or older. My participation in this research is given voluntary. I understand that I have the right to withdraw from participation at any time, I have the right to request that any recording cease and I have the right to have any unprocessed data withdrawn and destroyed, provided it can be reliably identified, and provided that so doing does not increase the risk for the participant. I certify that I have been given a copy of this consent for the form to read before the interview.

**Signature**\_\_\_\_\_

**Date**\_\_\_\_\_

**Printed Name**\_\_\_\_\_

Yours Sincerely

Kennedy Ramojela

MA (Boston), BA (Chicago)

Associate Professor Cathy Greenfield,

PhD (Adelaide), M.Phil (Griffith), BA Hons (Griffith)

Professor Peter Horsefield,

PhD (Boston), BA (UQ), B Divinity (UQ)

## APPENDIX C: CONSENT

1. I have had the project explained to me, and I have read the information sheet
2. I agree to participate in the research project as described
3. I agree:

To be interviewed or complete a questionnaire and that my voice will be audio recorded.

4. I acknowledge that:
  - (a) I understand that my participation is voluntary and that I am free to withdraw from the project at any time and to withdraw any unprocessed data previously supplied (unless follow-up is needed for safety).
  - (b) The project is for the purpose of research. It may not be of direct benefit to me.
  - (c) The privacy of the personal information I provide will be safeguarded and only disclosed where I have consented to the disclosure or as required by law.
  - (d) The security of the research data will be protected during and after completion of the study. The data collected during the study may be published, and a report of the project outcomes will be provided to RMIT University and the Government of Botswana. Any information which will identify me will be used.

### Participants Consent

Participant: \_\_\_\_\_ Date: \_\_\_\_\_  
(Signature)

### Witness:

*[only required if research is assessed as more than low risk; otherwise please delete]*

Witness: \_\_\_\_\_ Date: \_\_\_\_\_  
(Signature)

**Where participant is under 18 years of age: delete if not required**

I consent to the participation of \_\_\_\_\_ in the above project.

(1)

(2)

Date:

(Signatures of parents or guardians)

Witness:

Date:

*(Witness to signature)*

## **APPENDIX D: INTERVIEW QUESTIONS**

### **Questions for non-governmental organizations**

1. What are your goals in relation to children's television?
2. Why did you decide to concentrate on children's television?
3. How do you work with other children's television stakeholders in ensuring that children's television well developed?
4. What is your contribution in policy-making for children's television?
5. Have you attended any of children's television policy and regulations forum?
6. How do you decide that a program is suitable for a child audience?
7. What are your contributions in children's television production in Botswana?
8. Have you ever undertaken or participated in any children's television production?
9. How do you determine that you children should or should not watch a certain program?
10. What are the challenges that you face and how do you intern to resolve them?

### **Questions for media professionals**

1. How long have you worked in the children's television department?
2. How did you get the job as a children's television producer and do you have any qualifications to work with children community?
3. What measures do you consider before producing children's television programs?
4. What do you consider before scheduling children's television program?
5. How does your station decides on which children's television programs should be aired?
6. Who determines what to program on television for children?
7. Does your station receive any funding for children's television from government?
8. Does the station management have a say in the production of children's television programs?
9. Do you have any guidelines that help you in producing children's television programs?
10. What guides you to produce children's television programs that meet the needs of the child audience?
11. What challenges do you face as an organization in producing children's television programs?



### **Questions for government agencies and officials**

1. What are your objectives and mission with regard to children's television?
2. Why did you choose to produce or program children's television?
3. Do you have any children's television policy and regulations in your department?
4. What is your contribution in children's television policy-making?
5. Do you use any international conventions as a guideline concerning children issues?
6. Have you attended children's television conferences outside the country?
7. If yes, what have you learnt from all these conferences?
8. How do you determine that a program is suitable for child audience?
9. Do you receive any funding or sponsorships to produce children's television programs?
10. What challenges do you encounter in producing and programming children's television programs?

### **Interview questions for Head-teachers/teachers.**

1. What are the goals and mission of your school in relation to children's educational television?
2. What do you see as the role of your school in relation to government policy for and about children's educational television?
3. How many television sets do you have in your school?
4. How many hours do your school offer children to watch educational programs?
5. What is your view about the educational programs offered on Botswana Educational television and other stations?
6. Since the introduction of Botswana Educational television, how is the cognitive development of your students?
7. Has your school ever invited or participated in educational programs productions?
8. What are the challenges your school faces with children's television programming?
9. Are you happy with the state of children's television in Botswana and why?
10. What are your future plans and projects for the children's television in Botswana?

## **APPENDIX E: LIST OF PARTICIPANTS**

Bontle Mogothwane – General Manager, Botswana Television

David Coles – General Manager, eBotswana Television

Masego Jeremiah – Broadcast content, BOCRA

Polly Bothongo – Botswana Television, Channel Controller

Solly Nageng – Botswana Television, Programs Manager

Mogomotsi Diane – Botswana Educational Broadcasting, Producer

Kabelo Kgwarapi - Botswana Educational Broadcasting, Producer

Nokuthula Mosiemang – South African Broadcasting Corporation, Head of Children’s programs

Akhumzi Jezile – YoTV (South Africa) – Producer

Vuyelwa Booï – Red Pepper Studios (South Africa) – Producer

Tony Buru – Makgabaneng Radio & TV drama – Producer

Thuso Makgantai – Francistown Senior Secondary School – Teacher

Lawarance Lawarance Mbotho- Francistown Senior Secondary School – Teacher

Isaac Humbu - Francistown Senior Secondary School – Teacher

Tebogo Mafa - Francistown Senior Secondary School – Teacher

Motshwari Kitso – Save Our Soul children village – Director

Patrick Phemelo Monamodi – Itekeng Community Junior Secondary School – Teacher

Doreen Mmaabo Gouwe – Itekeng Community Junior Secondary School – Teacher

Lechedzani Chuma – Mater Spei Senior Secondary School – Teacher

Tapson Patane - Mater Spei Senior Secondary School – Teacher

Kitsontle Ramakoba – Maun Senior Secondary School – Teacher

Omphemetse Masoko – Tsodilo Junior Secondary School – Teacher

Thatayaone Ditshetelo – Tsodilo Junior Secondary School – Teacher

Othusitse Bojang – Ghanzi Senior Secondary School – Teacher

Otsositswe Kootlole - Ghanzi Senior Secondary School – Teacher

Lesego Agang – UNICEF Botswana – Communications Officer

Ookametse Mokabathebe – Botswana Social Services

Mbiganyi Alson Tibone – Botswana Educational Broadcasting – Presenter

Shmael Kgosiame – Gaborone Senior Secondary School – Teacher

Segametse Manyeula – Naledi Senior Secondary School – Teacher

Segomotso Samuel – Naledi Senior Secondary School

## **APPENDIX F: COVENTION ON THE RIGHTS OF THE CHILD**

### **Excerpts**

#### **Article 12**

1. States Parties shall assure to the child who is capable of forming his or her own views the right to express those views freely in all matters affecting the child, the views of the child being given due weight in accordance with the age and maturity of the child.

2. For this purpose, the child shall in particular be provided the opportunity to be heard in any judicial and administrative proceedings affecting the child, either directly, or through a representative or an appropriate body, in a manner consistent with the procedural rules of national law.

#### **Article 13**

1. The child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child's choice.

2. The exercise of this right may be subject to certain restrictions, but these shall only be such as are provided by law and are necessary:

(a) For respect of the rights or reputations of others; or

(b) For the protection of national security or of public order (ordre public), or of public health or morals.

#### **Article 14**

1. States Parties shall respect the right of the child to freedom of thought, conscience and religion.

2. States Parties shall respect the rights and duties of the parents and, when applicable, legal guardians, to provide direction to the child in the exercise of his or her right in a manner consistent with the evolving capacities of the child.

3. Freedom to manifest one's religion or beliefs may be subject only to such limitations as are prescribed by law and are necessary to protect public safety, order, health or morals, or the fundamental rights and freedoms of others.

#### **Article 15**

1. States Parties recognize the rights of the child to freedom of association and to freedom of peaceful assembly.

2. No restrictions may be placed on the exercise of these rights other than those imposed in conformity with the law and which are necessary in a democratic society in the interests of national security or public safety, public order (ordre public), the protection of public health or morals or the protection of the rights and freedoms of others.

#### Article 17

States Parties recognize the important function performed by the mass media and shall ensure that the child has access to information and material from a diversity of national and international sources, especially those aimed at the promotion of his or her social, spiritual and moral well-being and physical and mental health.

To this end, States Parties shall:

- (a) Encourage the mass media to disseminate information and material of social and cultural benefit to the child and in accordance with the spirit of article 29;
- (b) Encourage international co-operation in the production, exchange and dissemination of such information and material from a diversity of cultural, national and international sources;
- (c) Encourage the production and dissemination of children's books;
- (d) Encourage the mass media to have particular regard to the linguistic needs of the child who belongs to a minority group or who is indigenous;
- (e) Encourage the development of appropriate guidelines for the protection of the child from information and material injurious to his or her well-being, bearing in mind the provisions of articles 13 and 18.

#### Article 18

1. States Parties shall use their best efforts to ensure recognition of the principle that both parents have common responsibilities for the upbringing and development of the child. Parents or, as the case may be, legal guardians, have the primary responsibility for the upbringing and development of the child. The best interests of the child will be their basic concern.

2. For the purpose of guaranteeing and promoting the rights set forth in the present Convention, States Parties shall render appropriate assistance to parents and legal guardians in the performance of their child-rearing responsibilities and shall ensure the development of institutions, facilities and services for the care of children.

3. States Parties shall take all appropriate measures to ensure that children of working parents have the right to benefit from child-care services and facilities for which they are eligible.

#### Article 19

1. States Parties shall take all appropriate legislative, administrative, social and educational measures to protect the child from all forms of physical or mental violence, injury or abuse, neglect or negligent treatment, maltreatment or exploitation, including sexual abuse, while in the care of parent(s), legal guardian(s) or any other person who has the care of the child.
2. Such protective measures should, as appropriate, include effective procedures for the establishment of social programmes to provide necessary support for the child and for those who have the care of the child, as well as for other forms of prevention and for identification, reporting, referral, investigation, treatment and follow-up of instances of child maltreatment described heretofore, and, as appropriate, for judicial involvement.

#### Article 27

1. States Parties recognize the right of every child to a standard of living adequate for the child's physical, mental, spiritual, moral and social development.
2. The parent(s) or others responsible for the child have the primary responsibility to secure, within their abilities and financial capacities, the conditions of living necessary for the child's development.
3. States Parties, in accordance with national conditions and within their means, shall take appropriate measures to assist parents and others responsible for the child to implement this right and shall in case of need provide material assistance and support programmes, particularly with regard to nutrition, clothing and housing.
4. States Parties shall take all appropriate measures to secure the recovery of maintenance for the child from the parents or other persons having financial responsibility for the child, both within the State Party and from abroad. In particular, where the person having financial responsibility for the child lives in a State different from that of the child, States Parties shall promote the accession to international agreements or the conclusion of such agreements, as well as the making of other appropriate arrangements.

#### Article 28

1. States Parties recognize the right of the child to education, and with a view to achieving this right progressively and on the basis of equal opportunity, they shall, in particular:
  - (a) Make primary education compulsory and available free to all;
  - (b) Encourage the development of different forms of secondary education, including general and vocational education, make them available and accessible to every child, and take appropriate measures such as the introduction of free education and offering financial assistance in case of need;
  - (c) Make higher education accessible to all on the basis of capacity by every appropriate means;

(d) Make educational and vocational information and guidance available and accessible to all children;

(e) Take measures to encourage regular attendance at schools and the reduction of drop-out rates.

2. States Parties shall take all appropriate measures to ensure that school discipline is administered in a manner consistent with the child's human dignity and in conformity with the present Convention.

3. States Parties shall promote and encourage international cooperation in matters relating to education, in particular with a view to contributing to the elimination of ignorance and illiteracy throughout the world and facilitating access to scientific and technical knowledge and modern teaching methods. In this regard, particular account shall be taken of the needs of developing countries.

#### Article 29

1. States Parties agree that the education of the child shall be directed to:

(a) The development of the child's personality, talents and mental and physical abilities to their fullest potential;

(b) The development of respect for human rights and fundamental freedoms, and for the principles enshrined in the Charter of the United Nations;

(c) The development of respect for the child's parents, his or her own cultural identity, language and values, for the national values of the country in which the child is living, the country from which he or she may originate, and for civilizations different from his or her own;

(d) The preparation of the child for responsible life in a free society, in the spirit of understanding, peace, tolerance, equality of sexes, and friendship among all peoples, ethnic, national and religious groups and persons of indigenous origin;

(e) The development of respect for the natural environment.

2. No part of the present article or article 28 shall be construed so as to interfere with the liberty of individuals and bodies to establish and direct educational institutions, subject always to the observance of the principle set forth in paragraph 1 of the present article and to the requirements that the education given in such institutions shall conform to such minimum standards as may be laid down by the State.

#### Article 30

In those States in which ethnic, religious or linguistic minorities or persons of indigenous origin exist, a child belonging to such a minority or who is indigenous shall not be denied the right, in



community with other members of his or her group, to enjoy his or her own culture, to profess and practise his or her own religion, or to use his or her own language.

#### Article 31

1. States Parties recognize the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts.
2. States Parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.

## **APPENDIX G: THE CHILDREN'S TELEVISION CHARTER**

The Children's Television Charter, was presented by Anna Home, Head of Children's Programmes, Television, BBC, at the first World Summit on Television and Children in Melbourne, Australia, March 1995. The charter was revised and adopted in Munich in May 1995. It is actively used by many organisations.

A session at the Second World Summit in London, UK, March 1998, was devoted to the progress of the charter. For more information on this progress, see Anna Home and Amy B. Jordan (1998) the Second World Summit on Television for Children 1998. Final Report. University of Pennsylvania, The Annenberg Public Policy Center.

1. Children should have programmes of high quality which are made specifically for them, and which do not exploit them. These programmes, in addition to entertaining, should allow children to develop physically, mentally and socially to their fullest potential.
2. Children should hear, see and express themselves, their culture, their language and their life experiences, through television programmes which affirm their sense of self, community and place.
3. Children's programmes should promote an awareness and appreciation of other cultures in parallel with the child's own cultural background.
4. Children's programmes should be wide-ranging in genre and content, but should not include gratuitous scenes of violence and sex.
5. Children's programmes should be aired in regular slots at times when children are available to view, and/or distributed via other widely accessible media or technologies.
6. Sufficient funds must be made available to make these programmes to the highest possible standards.
7. Governments, production, distribution and funding organisations should recognize both the importance and vulnerability of indigenous children's television, and take steps to support and protect it.

## **APPENDIX H: AFRICAN CHARTER ON CHILDREN'S BROADCASTING**

### **Preamble**

We, Commonwealth Broadcasters gathered under the umbrella of the Commonwealth Broadcasting Association (CBA) in Cape Town, South Africa on this 13-day of October 2000, on the occasion of the XX111 General Conference Commonwealth Broadcasting Association Taking into account that the International Children's Television Charter was adopted in Munich, Germany, on the 29th of May 1995, and has been internationally accepted; Conscious of the fact that the Charter needs to be complemented by a specific Charter that takes Africa's interests and peculiarities into account; Aware that delegates to the Africa Summit on Children's Broadcasting Meeting in Accra, Ghana, 8-12 October, 1997, affirmed and accepted this position.

Satisfied that some CBA member organisations have made necessary inputs to the proposed Charter at its draft stage and are ready to defend it at all times, hereby ratify the Africa Charter on Children's Broadcasting whose stipulations are as follows:

#### **Article 1**

Children should have programmes of high quality, made specifically for them and which do not exploit them at any stage of the production process. Children should be allowed to have a say in the initial stages of production of the programmes being produced for them. These programmes, in addition to being entertaining, should allow children to develop physically, mentally and socially to their fullest potential.

#### **Article 2**

Whilst recognizing that children's broadcasting will be funded through various mechanisms including advertising, sponsorship and merchandising, children should be protected from commercial exploitation. Whenever children participate as artistes, they should be appropriately remunerated, and in a manner so as not to distract them from their learning process or from the development of their chosen careers.

#### **Article 3**

Whilst endorsing the child's right to freedom of expression, thought, conscience and religion, and protection against economic exploitation, children must be ensured equitable access to programmes, and, as much as possible, to the production of programmes.

#### **Article 4**

Children should hear, see and express themselves, their culture, their language and their life experiences, through the electronic media which affirm their sense of self, community and place.

#### Article 5

Children's programmes should create opportunities for learning and empowerment to promote and support the child's right to education and development. Children's programmes should promote an awareness and appreciation of other cultures in parallel with the child's own cultural background. To facilitate this, there should be ongoing research into the child's audience, needs and wants.

#### Article 6

Children's programmes should be wide ranging in genre and content, but should not include gratuitous scenes, and sounds of violence and sex through any audio or visual medium. The programmes should not contain elements or scenes that condone or encourage drug abuse.

#### Article 7

Children's programmes should be aired in regular time slots at times when children are available to listen and view, and/or be distributed via other widely accessible media or technologies.

#### Article 8

Sufficient resources, technical, financial and other, must be made available to make these programmes to the highest possible standards, and in order to achieve quality, setting codes and standards for children's broadcasting must be formulated and developed through a diverse range of groupings.

#### Article 9

In compliance with the UN policy of co-operation between states in the international community, the Africa Charter on Children's Broadcasting recognizes all international covenants, conventions, treaties, charters and agreements adopted by all international organizations including the OAU and the UN affecting children, but with particular reference to the UN Convention on the Rights of the Child.

#### Article 10

The Commonwealth Broadcasting association (CBA) undertakes to promote the ideals embodied in the spirit of the Charter by encouraging CBA broadcasters to implement every aspect of it.

## **APPENDIX I: DOCUMENTS REVIEWED**

All Africa Summit on children and Broadcasting in Ghana – 1997

Botswana Communications, Regulatory Authority Act of 2012

Broadcasting Regulation 2000- Botswana

Broadcasting Act 1998 – Botswana

Children's Act of 2009

Code of Conduct for Broadcasters 2003 – South Africa

Final Report – World Summit on Television and Children, Melbourne, Australia - 1995

Independent Broadcasting Act of 1993 – South Africa

Independent Communications Authority of South Africa Act of 2004

Independent Communications Authority of South Africa Act of 2000

Independent Communications Authority of South Africa Discussion paper on the review of Local Content Quotas – 2000

Independent Communications Authority of South Africa notice of the publication of the revised code of conduct for broadcasters, government gazette no 24394 – 2003

Lawrence Report Consultancy Report - (1978)

Report, Bureau of Transport and Communications Economics - 1991

South African Broadcasting Corporation Editorial Policies – 2004

South African Content Regulations – 2002

The Hughes Consultancy Report - 1970

## APPENDIX J: BOTSWANA TELEVISION GENERIC SCHEDULE 2012-2013

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
05:55–06:00	Inspirational / Religious	Inspirational / Religious	Inspirational / Religious	Inspirational / Religious	Inspirational / Religious		
06:00 – 06:30	Breakfast show <b>Family</b>	Breakfast show <b>Family</b>	Breakfast show <b>Family</b>	Breakfast show <b>Family</b>	Breakfast show <b>Family</b>		
06:30 – 07:00	Breakfast show <b>Family</b>	Breakfast show <b>Family</b>	Breakfast show	Breakfast show	Breakfast show		
07:00 – 07:30	Family Breakfast show	Breakfast show	Breakfast show	Breakfast show	Breakfast show		
07:30 – 08:00	Family Breakfast show	Breakfast show	Breakfast show	Breakfast show	Breakfast show		
08:00 – 08:30	cartoon <b>Children</b>	cartoon <b>Children</b>	cartoon <b>Children</b>	cartoons <b>Children</b>	cartoons <b>Children</b>		
08:30 – 09:00	cartoon <b>Children</b>	cartoon <b>Children</b>	cartoon <b>Children</b>	cartoon <b>Children</b>	cartoon <b>Children</b>		
09:00 – 09:30	<b>Family</b> (repeat)	(repeat)	(repeat)	(repeat)	(repeat)		
09:30 – 10:00	<b>Family</b> Channel Repeats <b>Police Family</b>	Channel repeats <b>Prime time</b>	Channel repeats <b>first issues</b>	Channel Repeats <b>Agriculture</b>	Channel Repeats <b>Tsa Botsogo</b>		
10:00 – 10:30	<b>Family</b> Channel repeats <b>Molemo kgang</b>	<b>Family</b> Channel repeats <b>Flava dome</b>	Channel repeats <b>Mathlo – a-Phage</b>	Channel repeats <b>The eye</b>	Channel repeats <b>Mokaragana</b>	<b>Children</b> <b>Mantlwaneng</b>	<b>RELIGIOUS</b> <b>700</b> <b>[children]</b>

10:30 – 11:00						Silent shout Youth	RELIGIOUS Point [Children]
11:00 – 11:30	EBD Youth	EBD Youth	EBD Youth	EBD Youth	EBD Youth	Youth EBD	Family
11:30 – 12:00	EBD Youth	EBD Youth	EBD Youth	EBD Youth	EBD Youth	Talk back Youth	Molemo rpt Religion
12:00 – 12:30	EBD Youth	Local Health talk show (Talk back) Youth	EBD Youth	EBD Youth	EBD Youth	Talk back Youth	Melodi ya dinnoto Family Religion
12:30 – 13:00	EBD Youth		EBD Youth	EBD Youth	EBD Youth	EBD Youth	Prime time rpt Religion Family
13:00 – 13:30	News (Setswana)	News (Setswana)	News (Setswana)	News (Setswana)	News (Setswana)	Family Sports	Family – religion Melodi ya kgaleletso
13:30 – 14:00	Children	Children	Children	Children	Children	Family Sport	Melodi Family
14:00 – 14:30	Children	Children	Children	Children	Children	Family Sport	Sport
14:30 – 15:00	Children	Children	Children	Children	Children	Family Sport	Sport
15:00 – 15:30	Children	Children	Children	Children	Children	Family Sport	Sport
15:30 – 16:00	Children	Children Mantlwanaeng	Children	Children	Children	Family Sport	Sport
16:00 – 16:15	Youth programmes	Youth programmes	Youth programmes	Youth programmes	Youth programmes	Sport	Sport
16:15 – 16:30						Sport	Sport
16:30 – 17:00	Youth programmes	Youth programmes	Youth programmes	Youth programmes	Youth programmes	Sport	Sport

17:00 – 17:30	Youth programmes	Youth programmes	Youth programmes	Youth programmes	Youth programmes	Sport	Sport
17:30 – 18:00	Talk Shows Youth	Talk Shows Silent Shout rpt Youth	Talk Shows Youth	Talk Shows Youth	Talk Shows Youth	Sport	Sport
	[f] Infomercials	Infomercials	Infomercials	Infomercials	Infomercials		
18:00 – 18:10	News Headlines [English] <b>Family</b>	News Headlines [English] <b>Family</b>	News Headlines [English] <b>Family</b>	News Headlines [English] <b>Family</b>	News Headlines [English] <b>Family</b>		
18:10 – 18:30	Family Soap	Family Soap	Family Soap	Family Soap	Family Soap	Family Reality show	Family Reality shows
18:30 – 19:00	Family Sitcom	Family Sitcom	Family Sitcom	Family Sitcom	Family Sitcom	Family Reality show	
19:00 – 19:30	News (Setswana)	News (Setswana)	News (Setswana)	News (Setswana)	News (Setswana)	News (Setswana)	News (Setswana)
19:30 – 20:00	Magazine show (Tsa Temo Thuo) <b>Family</b>	Magazine show (First issues) <b>Family</b>	Magazine show (Sedibeng) <b>Family</b>	Magazine show (Initiative Africa) <b>Family</b>	Magazine show (Dikopane) <b>Family</b>	Magazine shows (Prime time) <b>Family</b>	Docu Drama Police's Itshereletse/bat ho pele



							Family
20:00 – 20:30	News (English)	News (English)	News (English)	News (English)	News (English)	News (English)	News (English)
20:30– 21:00	Drama	Current Affairs (The Eye)	Drama	Talk shows (Molemo wa Kgang)	Entertainment shows (Flava dome)	Entertainment shows (Mokaragana)	Talk shows (Matlho a Phage)
21:00– 21:30	Sport shows (Brobe soccer Round up)		Comedy / Documentary				
21:30 – 22:00	Budget productions	Budget productions	Budget productions	Budget productions	Movie	Movie	Drama
22:00 – 23:00	Drama Family	Reality	Movie	Reality	Movie	Movie	Drama
23:00 – 00:00							
00:00 05:55	International Feed	International Feed	International Feed	International Feed	International Feed	International Feed	International Feed